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all india dogri writers conference

abgulla

New Delhi

souvenir



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भारतीय
डोगरी
साहित्य
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PROCEEDINGS

of the

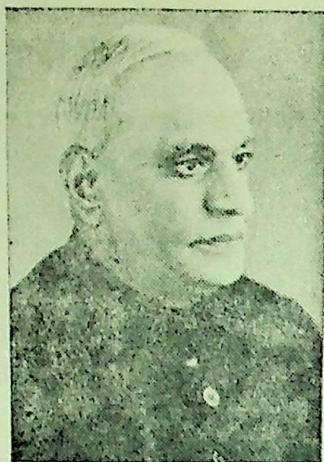
ALL INDIA DOGRI WRITERS CONFERENCE

(Akhil Bharatiya Dogri Sahitya Sammelan)

held

at Vithalbhai Patel House, New Delhi

November 29—December 1, 1970



President of India

V. V. GIRI

I am glad to know that the First All India Dogri Writers Conference will be held in Delhi in November, 1970. Dogri has inherited a rich cultural tradition and I hope the deliberations will help in the literary and intellectual development of the language in keeping with the changed social environment and new aspirations.

I wish the Conference every success.



Prime Minister
INDIRA GANDHI

During my tour of Jammu and my visits to army posts, I have heard Dogri poems and songs. Their melody and wistfulness have made an impression on me, even though I could not always follow the meaning fully.

Language evokes intense loyalty, akin only to the feeling aroused by family and country. The fact that the growth of our languages was inhibited during long years of foreign rule has led sometimes to the excesses of linguism, but languages do not grow through politics. They grow through the labours of authors, scholars and the common people. In our fast changing times, it is necessary that authors should not confine their attention to belles lettres but write on science, technology, philosophy, economics and such other subjects which enlarge the range of knowledge available in one's own mother-tongue.

My good wishes for the success of the First All India Dogri Writers Conference which is being held in Delhi.



Chief Minister Jammu & Kashmir
G. M. SADIQ

It is gratifying to learn that the First All India Dogri Writers' Conference is being held at New Delhi on the 29th and 30th November 1970. Dogri is one of our important languages and is spoken by lakhs of people inhabiting the Dogra belt. It has a rich tradition to back it and lately there has been a new literary upsurge in this language. It is in the fitness of things that Dogri writers from various parts of the country should get together for the first time in an organised manner and take stock of developments that have been taking place in Dogri. I wish the Conference all success.

Publishers Note

We are glad to present this documentation on the first All India Dogri Writers Conference. We regret that this could not be brought out on the eve of the Conference itself.

We have tried to make this publication as comprehensive and representative of the historic event as possible. We very much wanted to include all the papers read at the seminars and numerous other contributions received for the souvenir and also the poems recited at the Kavi Sammelan, but it is regretted that owing to our limited resources all this material could not be included in it. There were printing difficulties about the Dogri-texts and also most of the poems which were recited were not available, therefore, these interesting additions to the commemorative volume could not be made. Also a number of friends whose photographs were not available will be found missing from this volume though their contribution to the success of the Conference was by no means less significant. We owe them all as also to several others associated with this massive endeavour a heavy debt of gratitude.

Inspired by the success of the Conference we intend to make it a regular event. We look forward to a better performance for the next event and to make it cover important aspects of the literary movement and bring together the writers for their mutual good.

We wish to place on record our gratitude to Mrs Shakuntla Saran, President of the Dogra Mandal Delhi, who secured donation of the paper for the souvenir, and also allowed us the use of all the office facilities, to M/s Thapar and Sons who donated the paper for this publication; to our kindly advertisers who lent substantial support by way of advertising; and finally to Shri Dev Raj Katyal of the New Statesman Press who took more than a printers interest in the publication of the souvenir which in your hands shall remain a token of our remembrance, gratitude and regard.

CHAIRMAN
SOUVENIR COMMITTEE

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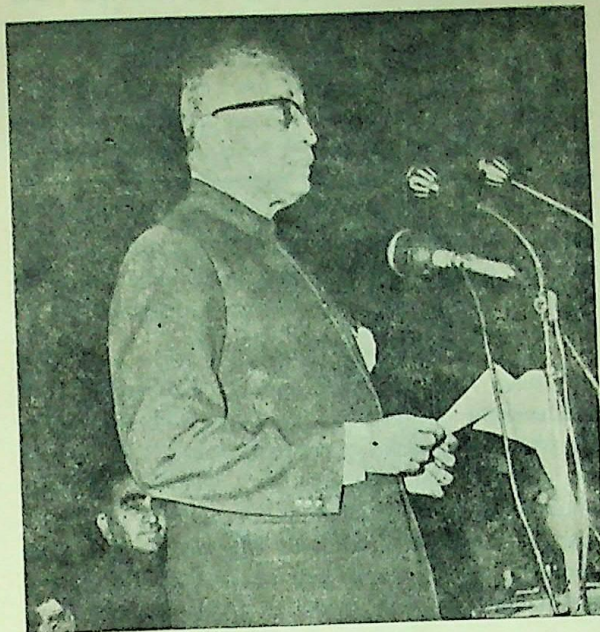
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SURVIVAL AND RECOVERY OF DOGRI LANGUAGE

Inaugral address by

Prof. V.K.R.V. Rao

Minister of Education & Youth Services

I am grateful to the organisers of the Akhil Bharatiya Dogri Sammelan for having invited me to inaugurate their first ever Conference. I have accepted the invitation with great pleasure not only because of my personal regard for its inspirer, Dr Karan Singh, but especially because I am deeply interested in the development of all Indian languages.

I do not know the Dogri language. But this function made me collect some information about it; and this has not only added to my education but also made me feel happy. Even this short acquaintance has stimulated my interest in the subject, on the strength of which, I hope, you will permit me to make a few observations about Dogri language and literature and their development.

The people who live in the province of Jammu are generally called the Dogras. Their language, which is derived from one of the prakrits, is called Dogri. Belonging, as it does, to a region which lies midway between areas where Punjabi and Kashmiri are spoken, the Dogri language is necessarily influenced by both; and yet it has a special flavour of its own which has also given it a distinctive literature of its own.

It is also worth noting that the language is fairly old. Traces of linguistic affectation of Sanskrit by Chameali-Dogri have come to light with the discovery

and deciphering of the ancient Chamba Rock Inscriptions and the copper-plate grants of the period extending from the 7th to the 12th centuries. From the 14th century onwards, a regular and continuous usage of this language has been noticed, not only in inscriptions, but also in miniature paintings found in Chamba and Jammu areas. Dogri received patronage in the 19th century under Maharaja Ranbir Singh, who got many codes and manuals translated into this language. 'Lilavati', a Dogri text on mathematics, was taught in Jammu schools. The Bible was translated in Dogri. Many writers and poets of note have enriched it when it began to be used as a printed language; and it has now blossomed forth to such an extent that recently, the Sahitya Akademi has given literary recognition to Dogri.

Dogri, I am told, is rich in folk literature. There is a rich collection of ballads called 'Karkan' and 'Baran' inherited by Dogri. These ballads contain stories of local divinities and exploits of Dogra heroes well known for their martial traditions. The bards are called the 'Jogis' and their long narrative songs are sung from generation to generation. Gambir Rai of Kangra was the first important bard of the seventeenth century about whom records are available. This wealth of folk literature must be preserved. Dr Karan Singh has published Dogri folk songs with notations and translations in English. Much more work of this type is needed. If Dogri scholars collect more of this valuable material, prepare a definitive dictionary and a grammar of Dogri, they will be rendering an extremely valuable service to the development of both the Dogri language and its literature.

It has always been my firm conviction that linguistic research has to be emphasised and promoted in our country which is a multi-lingual and multi-cultural nation with an under-current of unity in all these diversities. I am glad that as Minister of Education, I have now been able to take some action on my conviction. A Central Institute of Indian Languages has been set up in Mysore for the study of all the 15 Indian languages to discover their identity in words, grammar and phonetics, prepare dictionaries, produce glossaries in each language, using them for producing books on 'Basic Tamil', 'Basic Kannada', 'Basic Hindi', 'Basic Urdu', etc. At the same time, the Institute is doing research on modern and effective methods for teaching Indian languages. Research work is also being done on tribal languages, including the introduction of scripts where none exists at present. My Ministry has also established four regional institutes of Indian languages, primarily for teaching Indian languages other than Hindi to Hindi teachers from the Hindi States to facilitate their implementation of the three-language formula. But non-Hindi teachers can also join for learning non-Hindi languages other than their own. This movement which I have started for multilingualism is based on my belief that India is essentially a multi-lingual country. Though it needs and must promote a link language which has to be Hindi for the purpose of national integration, knowledge of several Indian languages by every Indian is bound to promote mutual respect and understanding among our multi-lingual population. That is why, in addition to the promotion of Hindi, I am also trying to promote a multi-lingual movement in our country.

To revert to Dogri, I have no doubt that we must also evaluate the phonetic values of different sub-languages which add to the richness of the orchestra of Indian speech and literature. Not that I think that Dogri is only a sub-language. It is a language in its own right, but it has been influenced by its neighbouring languages and no doubt has influenced them as well. I have no doubt that research in the Dogri language and allied languages will pay rich dividends and I shall be very glad to offer the cooperation of the Central Institute of Indian languages for this purpose.

While the Dogri language has survived and flourished, Dogri literature has still to reach maturity. There is, however, a long, though discontinuous, history of Dogri literature and there can be no doubt of the potentialities of developing a Dogri literature comparable to that of other Indian languages. But it requires enthusiasm, lure, and sustained effort to translate this potential into actuality. I have no doubt this first Sammelan on Dogri language and literature will give the fillip that is needed and help to fulfil the dreams that be behind the organisation of this Conference.

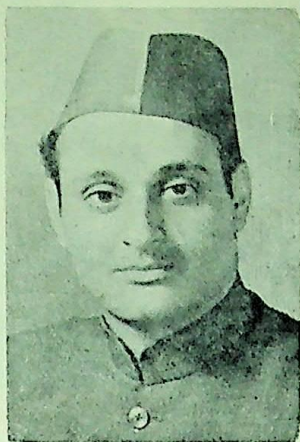
I have now great pleasure in inaugurating the first session of the Akhil Bharatiya Dogri Sammelan and welcoming back to the family of Indian languages the prodigal son who is already showing so much vigour and liveliness on his return to the family. I wish godspeed and the best of luck to the Dogri language and literature on this first formal and national re-emergence on India's linguistic map.

Dogra-Pahari Paintings

Their ethos is unique: what Chinese art achieved for landscape is here accomplished for human love. Here, if never and nowhere else in the world, the Western Gates are opened wide. The arms of lovers are about each other's neck, eye meets eye, the whispering sakhis speak of nothing else but the course of Krishna's courtship, the very animals are spell-bound by the sound of Krishna's flute and the elements stand still to hear the ragas and raginis. This art is only concerned with the realities of life; above all, with passionate love-service, conceived as the means and symbol of all Union.

— Ananda Coomaraswamy

DOGRI PROMOTES NATIONAL CONSOLIDATION



Excerpts from the Presidential Address by

Dr KARAN SINGH

Delivering the Presidential Address at the first All-India Dogri Writers Conference, Dr Karan Singh, Union Minister of Tourism and Civil Aviation, said that a special feature of Indian culture was the basic unity that had persisted through the ages despite an astonishing diversity in language, dress, race, colour, and so on. Dr Karan Singh said that regional languages must be looked upon in the broader national context and that on no account should a language's claim lead to the weakening of the fibre of national unity. It was in this context, he said, that the Dogri Writers Conference had been organised in the capital in order to acquaint the rest of the nation with the important strides of the Dogri literature during the last two or three decades.

Dr Karan Singh recalled that two aspects of the Dogra heritage are well known; their valour, which put them in the vanguard of the nation's defence, and their magnificent *Pahari* miniature paintings, which were renowned throughout the world. The third aspect relating to their literary tradition, however, was not as well known. He hoped that this Conference would help fill this lacuna.

Referring to the recent recognition by the Sahitya Akademi of Dogri as "an independent modern literary language," Dr Karan Singh observed that this was the first time that any of the languages or sub-languages spoken in the Dogra-Pahari area had received this recognition which was due to the solid literary achievements in the language over the last quarter of a century. He said that while dialects differed every few miles, particularly in hilly areas, it was necessary that the linguistic and cultural unity of the area should express itself through a common language. Thus, while there were almost 300 dialects spoken in India, they ultimately resolved themselves into about 15 or 20 languages. He felt, therefore, that it would be in the literary and cultural interests of the Dogra-Pahari area if Dogri was progressively used as the main vehicle of expression. He said that there was no conflict at all between Dogri and Hindi, the national language. He pointed out that this is evident from the fact that the Dogri movement had readily adopted Devanagari as its script.

Dr Karan Singh hoped that in the forthcoming census the people of the Dogra-Pahari area would record 'Dogri' as their mother-tongue, thus ensuring their cultural unity and development. He believed that this was much more constructive approach than the suggestion made in some quarters that every dialect should record itself separately which would lead to literary and cultural fragmentation rather than consolidation. He said that in a democratic system no language could be imposed upon the people against their will, and neither could a language be formulated by committees. The process of linguistic development takes many centuries, and it was therefore necessary that Dogri and its allied Pahari dialects should merge together so that it becomes a fit vehicle for expressing the urges and aspirations of the people.

Dr Karan Singh thanked Prof V.K.R.V. Rao for having inaugurated the Conference, and welcomed the delegates to what, he was sure, would be a landmark not only in the development of Dogri but in the national literary scene.

(Please see full text in the original version in Hindi.)

ADDRESS OF WELCOME

By **H. R. PANDOTRA**

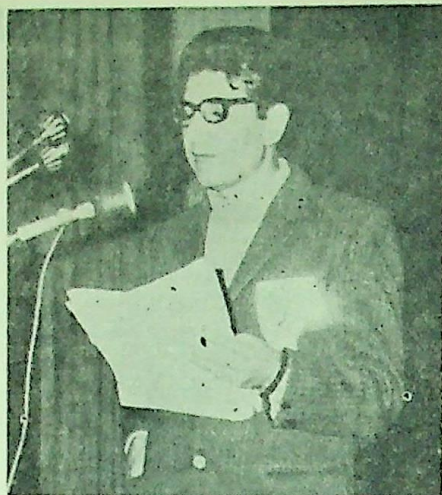
*General Secretary, Dogri Himachal Sanskriti Sangam
& Akhil Bharatiya Dogri Sahitya Sammelan*

I extend to you all a hearty welcome to this first All-India Dogri Writers Conference organised under the auspices of the Dogra Himachal Sanskriti Sangam. As many of you know, Dogra Himachal Sanskriti Sangam is an association of several Socio-cultural Societies of Dogra-Pahari people hailing from Himachal Pradesh and Jammu & Kashmir and presently residing at Delhi.

It was in February 1966 that these associations joined together to form the Sangam to provide a common and broad platform to organise cultural and literary functions jointly with a view to developing among the Dogra-Pahari people a pride in their cultural, artistic and literacy heritage and love for their mother tongue and to foster growth of literature in Dogri-Pahari dialects in particular and promote literacy in their region in general.

The modern Dogri literary movement made its first visible signs in Delhi when Dogra Mandal Delhi started the first Dogri literary magazine *Nami Chetana*, in the early fifties in collaboration with Dogri Sanstha of Jammu. Kangra Sewak Sabha, Delhi too made a pioneering effort by encouraging Kangri-Dogri writings through their Annual Numbers in the mid-fifties. In the late fifties they, for the first time, made an effort to join together in common programmes and to build a Dogra Bhavan in the Capital. Since then a score of Dogri poets symposia, Pahari musical concerts and two exhibitions of Dogra-Pahari miniature paintings have been successfully held here. However, the Bhavan still remains a dream to be realised.

Dogras today number approximately five million. Jammu and Himachal Pradesh are their traditional home although quite a large number of them are serving and working in different parts of the country, mostly in the Defence Services. They have an unbroken tradition of valour and love of art—the former is enshrined in the military history of the country and the latter in the world famous Pahari paintings. Another equally important fact of the life of these



hill people is their rich folk literature and music which helped them survive rigours of the terrain they live in and retain their identity through vicissitudes of history. A few sporadic efforts to revive writings in Dogri were witnessed in the 18th & 19th centuries but the renaissance of Dogri letters took concrete shape only after the Independence. Now in less than three decades they have built up a sizable corpus of modern literature. Compared to other regional languages, modern Dogri literature may not be so voluminous but it is rich in content.

The recognition of Dogri by the Sahitya Akademi is indeed a most deserving tribute to the unassuming speakers of this language who have always been in the vanguard of national defence. It was achieved by the tireless efforts of our writers who have been doing this for love of labour and without any patronage whatsoever. The entire Dogra people have watched with great admiration their selfless efforts in the cause of Dogri-Pahari language. It was, therefore, in fitness of the things for the *pravasi* Dogra-Pahari people to express their gratitude for and solidarity with our literateurs, by hosting this first get-together of writers at the national Capital.

This is the first Conference being held at Delhi, although two Conferences of Dogri Writers have been held earlier under the auspices of Dogri Sanstha and another one by Dogri Mandal, both of Jammu. But the great literary movement among the Dogra-Pahari people is not so well known outside their region. This

All-India Conference, therefore, it is hoped, will help in acquainting others about the developments and growth of literary activity in Dogri.

Dogra Himachal Sanskriti Sangam has the privilege to play host to the writers who have gathered here from far off and distant places for this Conference. Ever since the Sangam had decided to hold this Conference in the wake of the recognition of the Dogri language as a modern independent literary language, Dr Karan Singh has been taking a keen interest in holding this Conference. But for his assistance and guidance, it would not have been possible to hold this gathering with such success. His literary interests and writings are too well known. This Conference, therefore, has the honour of having as its President not only a national leader but also a versatile man of letters, I, on behalf of the Reception Committee of the Akhil Bharatiya Dogri Sahitya Sammelan and all of you present here, and on my own behalf, cherish the privilege of welcoming Dr Karan Singh to this august occasion.

We heartily welcome our delegates who have come at great personal inconvenience and some expenses to attend this Conference. We also consider it our duty to convey through them our greetings to all those writers who were not able to come here but whose contributions we very much value. This Conference feels honoured to have these delegates present with us today. I am confident that our respected delegates will put up with our failings and shortcomings.

The Sangam is greatly indebted to Prof. V.K.R.V. Rao, Union Minister of Education and Youth Services, for very kindly agreeing to inaugurate this Conference. His love of our national languages is well known and under his able stewardship all the regional languages are getting the place and status they deserve. We feel assured that his presence in our midst will be symbolic of the unity of the nation and demonstrate the faith of our writers who never aligned themselves with narrow regional and local schisms and whose works have inspired their people in times of national crisis.

I now request the Union Minister of Education and Youth Services, Prof. V.K.R.V. Rao, to kindly inaugurate the Conference.

ALL INDIA DOGRI WRITERS CONFERENCE

RECEPTION COMMITTEE

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Maj. Genl. U. C. Dubey

Vice-Chairman

Smt. Shakuntla Saran

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Shri Bipin Sharma

Shri H. R. Pandotra

Shri N. R. Khazanchi

Shri B. L. Gupta

Dogra Mandal Delhi, Himachal Bhratri Mandal, Kangra Jan
Sudharak Sabha, Kangra Sabha, Kangra Sewak Sabha,
Polian Purohitan Welfare Society, Mandavya Kala Kendra

All India Dogri Writers Conference

Report by

HAMEEDUDDIN MAHMOOD



The first Akhil Bharatiya Dogri Sahitya Sammelan (All India Dogri Writers Conference) from November 29 to December 1, 1970 was an event that warmed the winter evenings of the Capital and hearts of the warm-blooded Dogra-Pahari people everywhere. First born in the minds of those in Delhi who were concerned with the promotion and projection of Dogri cultural and literary heritage, the idea built itself up into a memorable programme ranging across the full spectrum of Dogra life and culture. Preceded by extensive exchange through letters and discussions, the get-together reached the final stage of planning and organisation when the prime movers got into the saddle and initiated action on a wide scale and diverse fronts - raising of funds, chalking out the programmes, contacting writers and delegates, arranging for their board and lodging, preliminary publicity and scores of other minor jobs that an event of this dimension involves. Finally it was all set to go; to hold an assembly that would project the image of the Dogra people not just in the mould of the past glory and traditions but also in the mirror of the present and the perspective of the future.

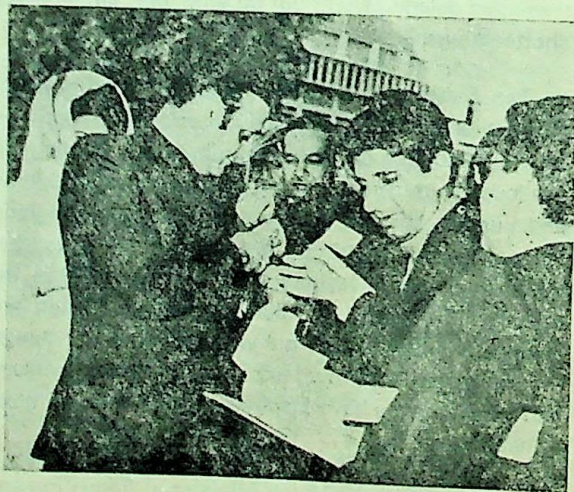
Known also as Paharis, or even Himachalis within the boundaries of Himachal Pradesh, the Dogras are well-known in India and abroad for their valour and for their exquisite miniature paintings and their folk music. But little else was known of them, especially of the literature that was patiently built up over the last few decades.

On November 29, a new sun was rising bringing a new light and unveiling a new vista. That day opened the historic Dogri Writers Conference at the Mavalankar Auditorium in the heart of the Capital, sponsored by the Dogra Himachal Sanskriti Sangam and presided over by Dr Karan Singh, a writer of personal eminence. It drew participation from circles

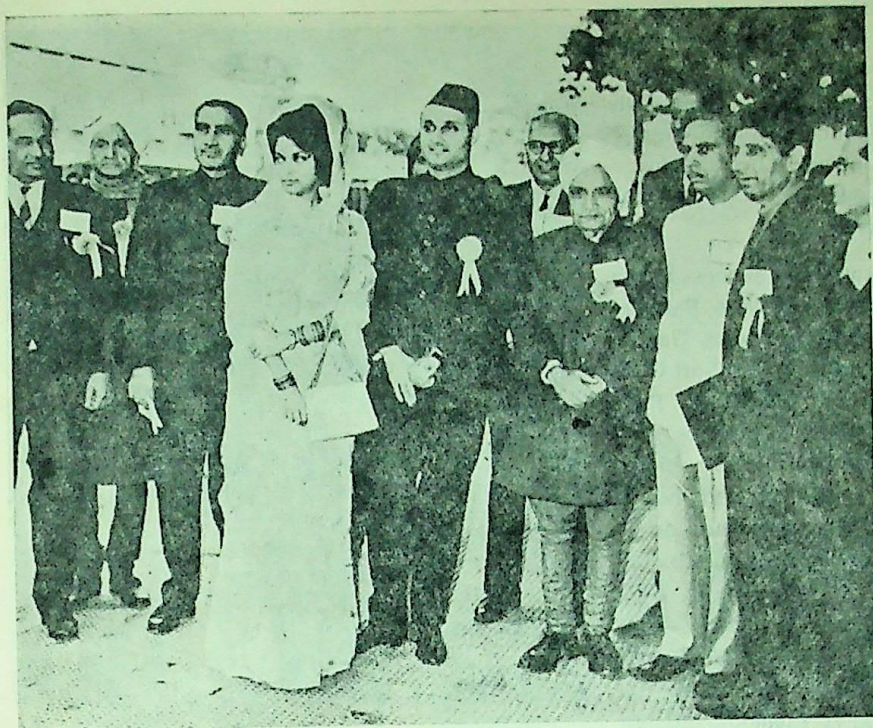
beyond the Dogra community: there was Prof V.K.R.V Rao, a renowned intellectual from Mysore, the heart of Peninsular India. His interest in the Conference was not merely because he was to inaugurate it, not even because he happened to be the Union Minister of Education & Youth Services, but primarily because he felt that in arranging a Dogri writers meet we were attempting to reveal the constituent elements of the national mainstream and the kaleidoscopic quality of India's composite culture.

NATIONAL PLATFORM

The occasion was also significant in that for the first time the writers and intellectuals who have enriched Dogri and its literature came together on a national platform. Many among them knew each other through printed words, but coming face to face had its own emotional impact. There were 200 of



Dr Karan Singh, President of the Conference, being presented with mementoes by the organisers



Maharani Yashorajya Lakshmi and Dr Karan Singh with members of the Reception Committee. They are (from the left) Sarva Shri R.N. Kapur, Srinivas Shah, Maj - Gen. Dubey, Chairman, C.D. Khanna, Mahendra Nath, R. N. Khazanchi, Bipan Sharma, H. R. Pandotra and Balraj Puri.

them, some with their spouses and families, from different parts of the country—from remote areas of Jammu & Kashmir and Himachal Pradesh to distant cities like Bombay and Calcutta. Together, their presence and deliberations lent substance to the evolution of Dogri from a lingo of the Hills into an independent modern literary language - a recognition belatedly conferred on it in 1969 by the Sahitya Akademi.

In the foyer of Mavalankar Auditorium, an exhibition of Dogri books and publications was held. It covered the wide range of literary activity and achievement in the language and was opened by Dr Karan Singh who, accompanied by his wife Maharani Yashorajya Lakshmi, was warmly received on their arrival and presented with garlands and Conference mementoes. Some 300 titles were on display. There were also a few micro miniature paintings of Basohli School, some rare manuscripts scribed in gold, and curios like 'Swarg-Narak'—an eastern version of the 'Snakes and Ladder' game of the west. The Union Education Minister who visited the exhibition later was particularly attracted by a large number of translations into Dogri from other languages—Indian and foreign.

As Prof V.K.R.V. Rao and Dr Karan Singh reached the rostrum, they were lustily cheered and enthusiastically received by the delegates and members of the Reception Committee, which included Members of Parliament, Ministers of State Governments, and, among them, were conspicuous by their presence some elderly turbaned Dogras.



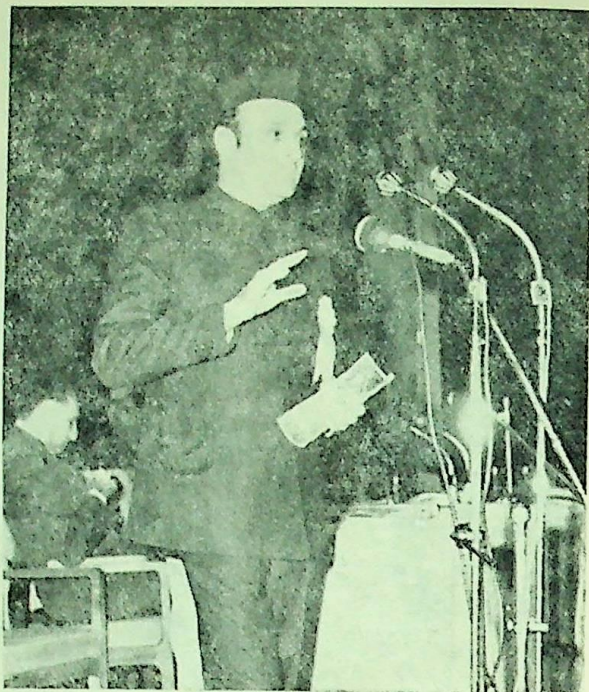
Prof V.K.R.V. Rao, who inaugurated the Conference, is seen, taking keen interest in some of the exhibits at the Book Exhibition

Appropriately the Inaugural Session began with an invocation, a Dogri bhajan composed by Dr Karan Singh and voiced by Manmohan Pahari. Being a hymn to Lord Ganesha, the god of learning, it fully underlined the solemnity of the occasion and created a serene atmosphere. It was followed by the customary welcome address, delivered in Dogri by the General Secretary of the Sammelan.

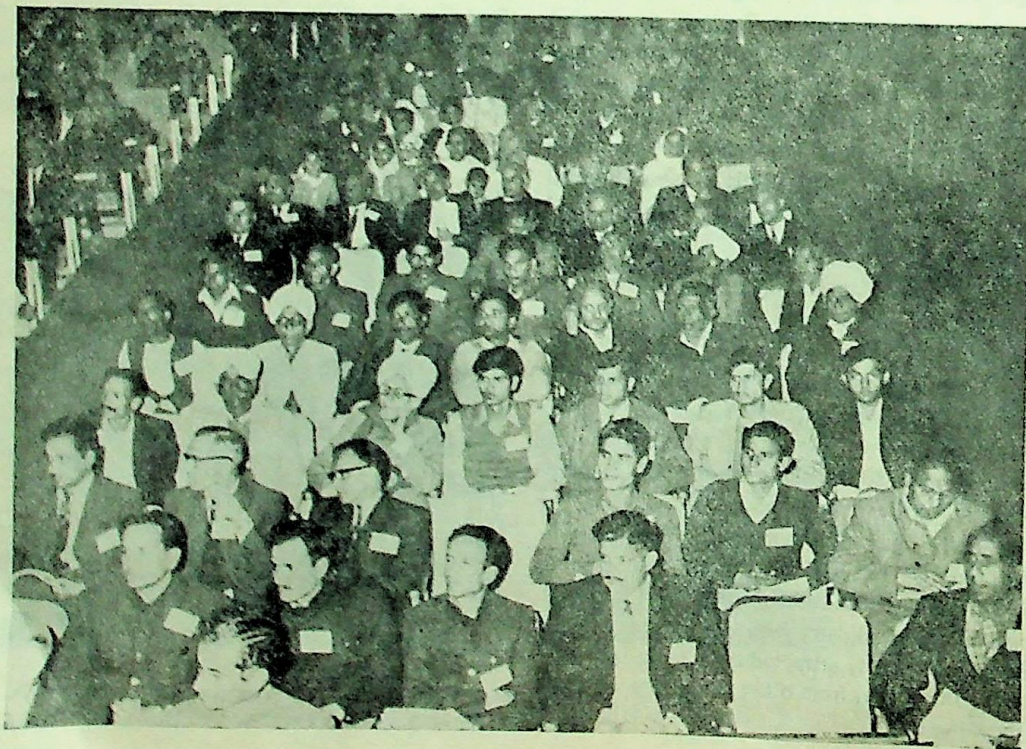
Then some of the messages wishing success to the Conference were read out. These were from Rashtrapati V.V. Giri, the Prime Minister, Smt Indira Gandhi and the Jammu and Kashmir Chief Minister, Shri G.M. Sadiq. The Union Minister of Education, Prof. V.K.R.V. Rao, who inaugurated the Conference, gave a stirring call for the regeneration of the regional literature of the country. He wished godspeed and the best of luck to the Dogri language and literature on its first formal and national re-emergence on India's linguistic map.

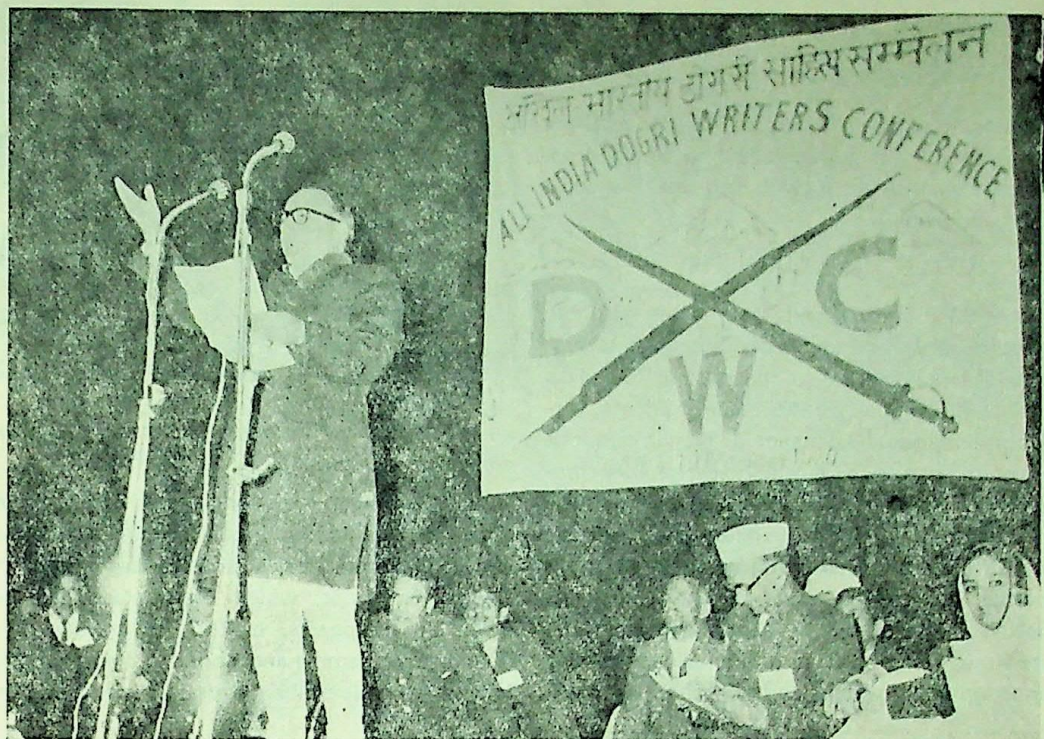
TOTAL HERITAGE

The same sentiment echoed in the Presidential address in which Dr Karan Singh very tellingly brought forth the dire need for understanding and building the total Indian culture by piecing together the heritage

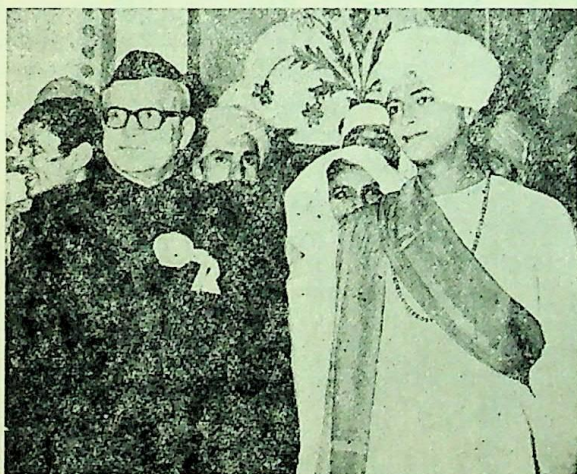


Dr Karan Singh delivering the Presidential address. Picture below shows a section of the delegates to the Conference.





Dinubhai Pant, a leading Dogri poet, is seen reciting his poem at the Kavi Sammelan. Seated next to him is Shri Om Mehta, Minister of State for Parliamentary Affairs, who presided over the Sammelan. (Below) The Vice-President, Shri G. S. Pathak with the artistes of the Dogri play, Sarpanch.



built up in several regions of the country by people speaking different languages, but forming part of the same national consciousness. It is in this context, he said, that the Dogri Writers Conference had been organised in Delhi in order to acquaint the rest of the nation with the important strides of the Dogri literature during the recent decades. Dr Karan Singh said that regional languages must be looked upon in the broader national context and that on no account should a language's claim lead to the weakening of the fibre of national unity. With this in view Dogri had readily accepted Devanagari as its script.

The Inaugural Session was followed by a Dogri Kavi Sammelan which brought together over a score of poets and their rhapsodies. Presided over by Shri Om Mehta, Minister of State for Parliamentary Affairs, and compered ably by Prof Ram Nath Shastri, the three hour Sammelan was an ecstatic affair.

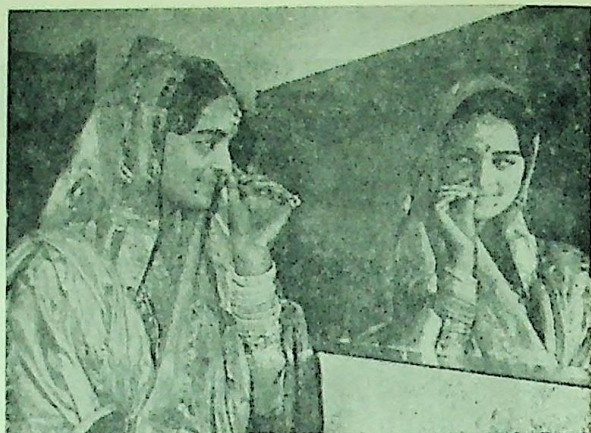
Earlier in the day, Dr Karan Singh visited Lakshmi Narain Mandir Dharamsala, which hummed with life,

Right : Kumari Shashi Mengi, who played the role of Shukra, the heroine of the play. Sarpanch, Below : A scene of the Zamindar's court shows Rattan Sharma in the role of Bangi (seated) and director Kavi Rattan in the role of Phidu, Bangi's hireling.

being the lodging place of the delegates. He met the delegates personally and was satisfied to know from them that they were being looked after well in a spirit of fraternity and reunion.

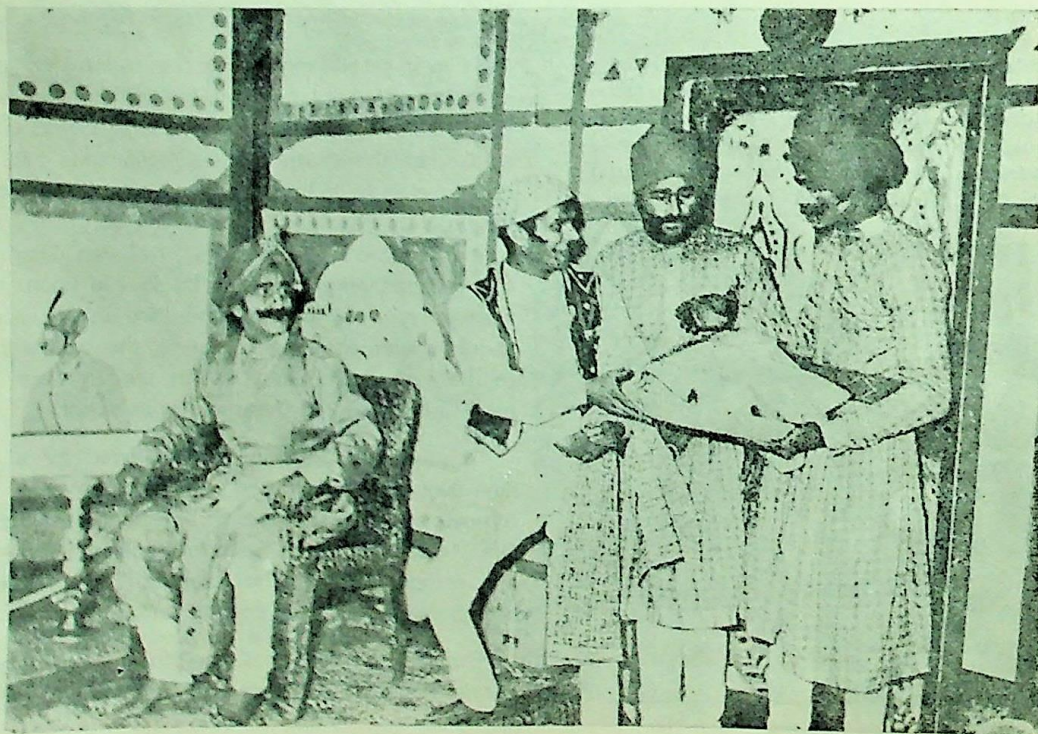
INTELLECTUAL DIALOGUE

November 30 : The second day of the all-India meet. A more sober and dedicated atmosphere prevailed as delegates got down to the serious business of an intellectual dialogue on the main problems facing the Dogri literature. Two such academic sessions were held on the day. The morning session was presided over by Dr Prabhakar Machwe, Secretary of the Sahitya Akademi, the nation's premier literary establishment. Of the large number of papers received for the literature section, six basic papers were read, which discussed threadbare the various aspects of the Dogri literature, its prospects and challenges. The papers on Dogri fiction, drama and translations particu-



larly evoked great interest. Dr Karan Singh also participated in this session.

The afternoon session reassembled to continue the dialogue, now directed towards the exploration of Dogri linguistics and standardisation of the Devanagari script which has replaced the original Takari. The papers, contributed by Shri Shyamlal Sharma from Jammu and Shri J. C. Sathe from Delhi, formed the basis of the discussion, which was compe-





Enjoying a hilarious moment from the play are (from left) Maj. Gen. & Mrs. S. K. Korla, Maharani Yashorajya Lakshmi, Vice-President Shri Pathak, Dr Karan Singh and Shri R. N. Kapur

tently steered by the noted research scholar Dr Ved Kumari Ghai. A short account of the sessions is included in the report of the Chairman of the Subjects Committee elsewhere in this brochure. Some of the papers contributed in Hindi and English are also reproduced for the benefit of the readers.

FIRST DOGRI PLAY

The intellectual exertions of the day were followed by an exciting evening of Dogri play presented in Delhi for the first time. Dealing with a significant aspect of Dogra life and culture, the sense of justice enshrined in the panchayati institution of olden days, and written by the famous poet Dinu Bhai Pant the play 'Sarpanch' thrilled the audience so much that a repeat performance had to be arranged. The exquisite costumes and the sets, which recreated the scene of olden days when Pahari paintings flourished in the Dogra region, were painstakingly prepared by two renowned artists of Jammu—Sansar Chand Baru and Vidya Rattan.

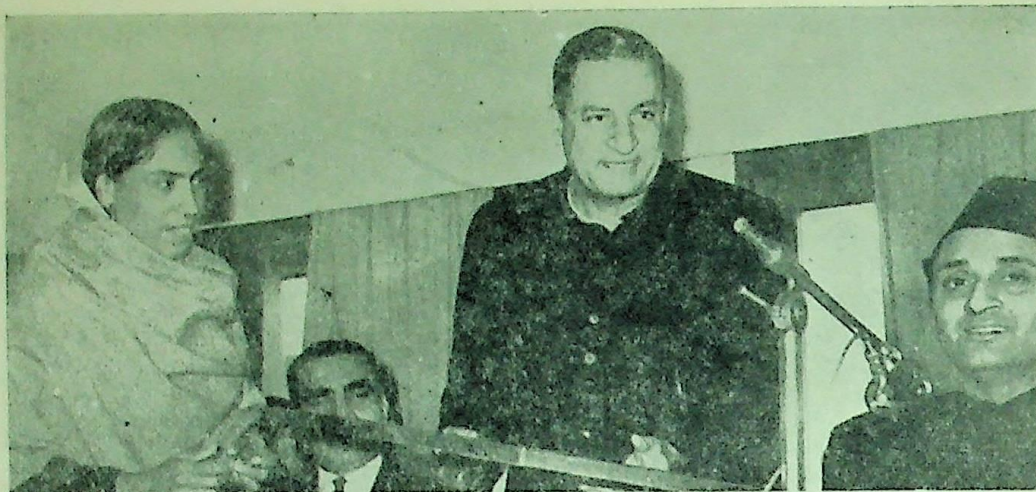
The first performance attracted a large invited audience headed by the Vice-President, Shri G. S. Pathak, the Chief Guest of the Evening. Shri Pathak inaugurated the play by lighting a tastefully decorated 'Kumbh'. During the intermission, he went behind the curtain to congratulate the team which put forth such

an excellent spell-binding show. The synopsis and credits of the play, both in English and Hindi, together with comments by the noted Hindi playwright, Vishnu Prabhakar, appear elsewhere in this brochure.

December 1, 1970, was the last day of the greatest event in the history of new Dogri literature. The air was filled with expectation and mixed with the satisfaction of having done a job commendably. In the morning the writers met again at the Constitution Club under the chairmanship of Kanwar Durga Chand, MLA from Himachal Pradesh, to take stock of their performance during the last two days and to contemplate the future line of action. A number of resolutions were adopted by the writers which are reproduced elsewhere in this volume. Among other things, the resolutions pressed for the inclusion of Dogri in the Eighth Schedule of the Constitution, and introduction of Dogri as the medium of instruction at the School level, and appealed to the Dogri-Pahari people to record their mother tongue as Dogri or Dogri-Pahari in the coming census.

DR CHATTERJI HONOURED

These resolutions were later unanimously carried by the Plenary Session held under the presidentship of Dr Karan Singh. On this occasion, the Chairman of



Dr Prabhakhar Machwe receives from Dr Ved Kumari the Address of Welcome on behalf of Dr S.K. Chatterji, while the Conference President looks on. Below : A section of the audience which attended the presentation ceremony. Kanwar Durga Chand, MLA from Himachal, who earlier presided over the Delegates' Session, and Shri Hem Raj, M.P., are seen at far left and right in the front row.

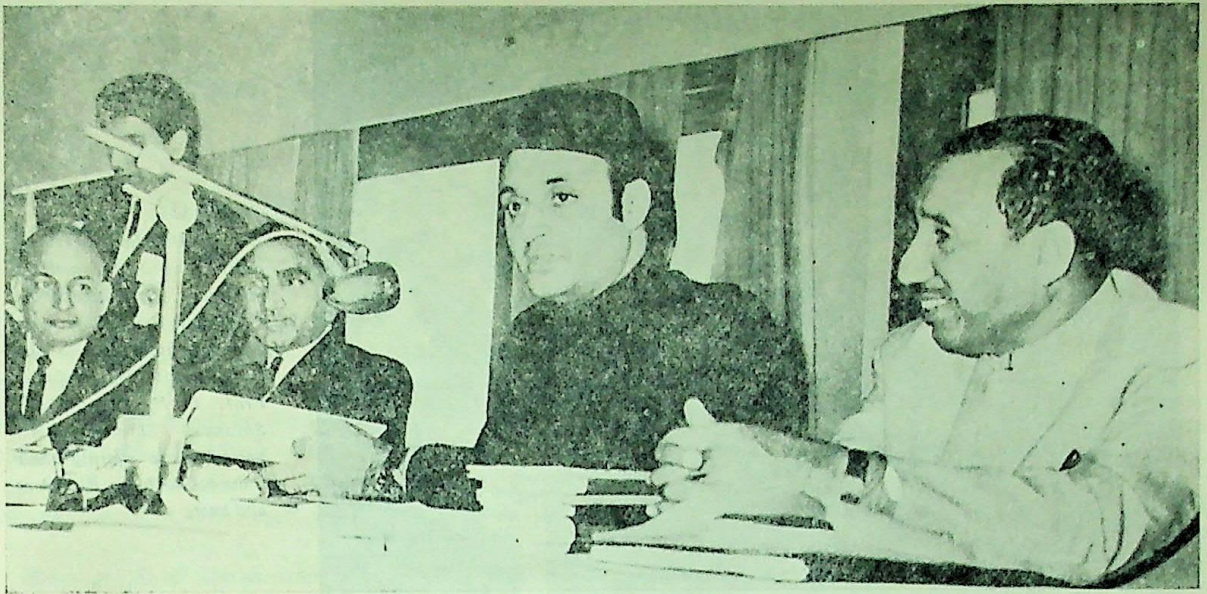
Subjects Committee, Shri J. C. Sathe presented his report on the three working sessions of the Conference. This Session opened with warm greetings from the Sammelan President, Dr Karan Singh to 'our Muslim writers and brethren present among us', echoing the sentiments of all present. At this function Dr Suniti Kumar Chatterji, President of the Sahitya Akademi and the National Professor of Humanities, was presented in absentia with a robe of honour—a Kashmiri woollen shawl, and an address by Dogri Sanstha and various other Dogra literary and cultural societies. The Dogri Research Institute of Jammu

had brought out a commemorative volume of their journal dedicated to Dr Chatterji. As Dr Chatterji could not be present on the occasion himself, the presentations were received on his behalf by the Secretary of the Sahitya Akademi, Dr Machwe. The ceremony was climaxed by the presentation of a colourful programme of Dogra-Pahari music.

BASIC OBJECTIVES

Summing up the achievements of the Akhil Bharatiya Dogri Sahitya Sammelan, its President





Seen at the Plenary Session are (from left) Shri J.C. Sathe, Gen. Dubey, Dr. Karan Singh and Prof. Balraj Madhok.

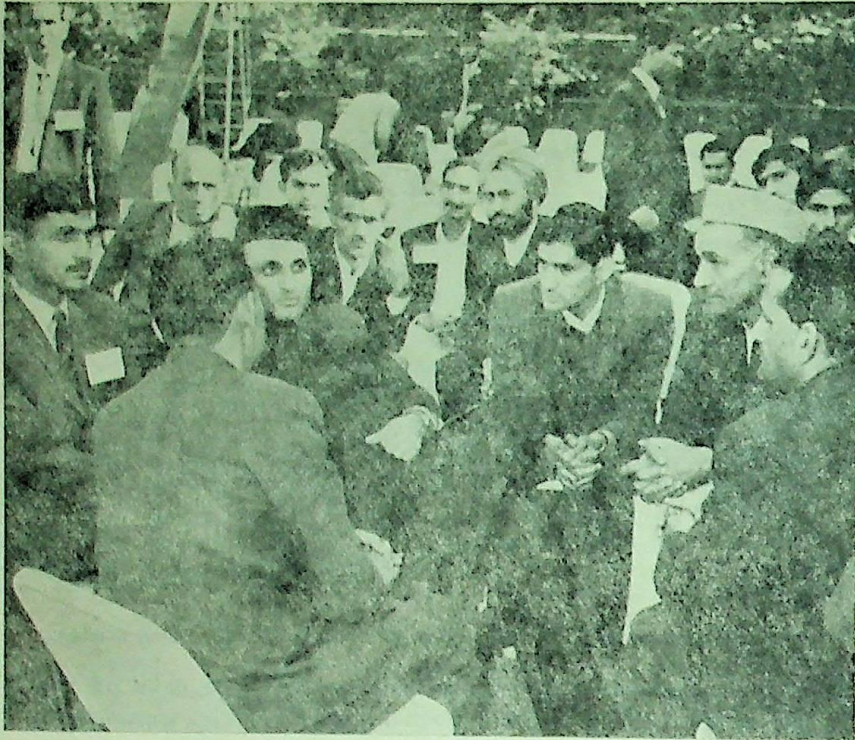
in his valedictory address observed that the Dogri had now been brought into the national perspective and become better known than ever before. The mass of press reports and comments, some included in the brochure, amply testified Dr. Karan Singh's summations. Clearly emphasising that the Conference was literary and not political, Dr. Karan Singh felt that its massive success had built up a climate favourable for Dogri's incorporation into the Eighth Schedule of the Constitution. He considered it worthwhile that the Conference could highlight Dogri's contribution to national reconstruction. He noted that the impressive participation by writers, particularly from Himachal Pradesh and interior of Jammu province, had substantially achieved the basic objectives of the Conference. Suggesting a course of follow-up action, he outlined the need for setting up research-cum-literary centres in the Dogra-Pahari region, and of necessity one in the Capital. The centres, he said, should engage themselves in the study of the various Pahari dialects and integrate them into their common lingua franca—Dogri, thereby enriching its vocabulary.

Dr. Karan Singh thanked the sponsors for the honour given him of presiding over this first ever all-India meet writers, although he felt this honour was really due to the pioneers of the Dogri literary movement, some of whom were in our midst today.

He regarded himself as one who grew up with the modern Dogri literature. Finally, appealing for the widest dissemination of the message of the Conference, he exhorted the Dogra-Pahari people to work for consolidating their cultural and linguistic affinities in the national context. A rich and eloquent tribute was also paid to the organisers of the Conference by Dr. Karan Singh.

The General Secretary of the Conference, in his vote of thanks, acknowledged Dr. Karan Singh's dedication, encouragement and inspiration to the cause of Dogri and this Conference. "Thanking him amounts to thanking ourselves", he observed. A man, so closely linked with the destiny of whole nation as Dr. Karan Singh, the General Secretary said, had kept the flame of love for literature burning in his heart notwithstanding the rigours of his office.

Thanks were also conveyed on behalf of the Sangam - sponsors of the Conference - to the delegates, the observers and to the fraternal organisations like Dogri Sanstha, Dogri Mandal, Dogri Research Institute, its local member - societies, and the Jammu & Kashmir Cultural Academy for the cooperation extended by them in making the Conference a success. Joining in the thanksgiving to all concerned, Major-General U.C. Dubey, President of the Sangam, said that



A post-luncheon corner meeting with the writers attending the Conference. (from left) Rekhi Bhardwaj, Desraj Dogra (back to the Camera), Sita Ram Khajuria Prof. R. N. Shastri and Shyamlal Sharma (seen partially) are sharing their thoughts with the President and host.

our country was fortunate in having a youthful leader in the person of Dr Karan Singh who was the beacon light and the guiding spirit behind this great endeavour.

The Conference was over in so far as the main business was concerned, but still a few ceremonies remained. The most graceful of these was a luncheon hosted by Maharani Yashorajya Lakshmi and Dr Karan Singh at their residence in honour of the delegates to the Conference. An utterly delightful and informal get-together, the occasion was marked by the great cordiality and hospitality of the Karan Singh. A rich menu, painstaking service and delightful surroundings made the lunch memorable for the delegates, the members of the Sangam and their families, and also for a large number of representatives of the national Press. A set of Dogri books and publications and a document docket, embossed with the Conference insignia, were presented to each of the delegate as a token of "our affectionate regards".

PRESS CONFERENCE

The luncheon and aftertime were turned into a Press Conference at which Dr Karan Singh became

the principal spokesman of the Conference. In friendly chat with newsmen, he stressed that the Conference had lent weight to the matter of constitutional recognition for Dogri. He again clarified that the Conference did not mean linguistic separatism but signified a trend towards merging with the national mainstream.

The newsmen were also informed of the status and recognition accorded to Dogri in Jammu and Kashmir, where it was one of the two main regional languages. The State Academy of Arts, Culture and Languages has been encouraging Dogri writing and publishing activity. The Dogri folk literature was also receiving impetus. So far ten anthologies on the subject have been published. Also, the Jammu University conducts oriental title examinations in Dogri, he added.

The sundown in the western sky on the twilight of December 1 promised a new dawn for the Dogri literature and the people it spoke of. And the delegates started parting, renewed in their enthusiasm and dedication, and re-assured of a bright future for their mother-tongue.

Seminars on Dogri-Pahari Literature and Language

(Held on Nov. 30, followed by Delegates' Session on Dec. 1, 1970)

J.C. Sathe, *Chairman, Subjects Committee*

At this plenary session of the Akhil Bharatiya Dogri Sahitya Sammelan, I have pleasure in presenting to you, Sir, this report on the two seminars on Literature and Language, which were held on November 30 and the Delegates' Session which concluded earlier this morning.

General : This Conference has been attended by a total of 135 writers, including 8 ladies. These delegates had come from distant places like Calcutta and Bombay, besides most others coming from Himachal Pradesh and Jammu. Ninety-five of them came from the principal towns of Jammu, Simla and Delhi, while the rest, belonging to the interior of the Dogra-Pahari region, hailed from Bhaddu, Basohli, Bhadrawah, Rajauri, Kathua, Udhampur, Jaurian, Pathankot, Reasi, Chamba, Nurpur, Nahan, Bilaspur, Mandi, and numerous other places. Many were prevented from attending this Conference owing to the cumbersome railway procedures prescribed for availing of the concession or for personal reasons. In addition to the delegates, there were scores of others—artists, journalists and students—who had especially come to Delhi to attend the Conference.

Seminar on Dogri Literature : This working session was held at 9-30 a.m. at the Mavalankar Auditorium on November 30, 1970 under the chairmanship of Dr Prabhakar Machwe, the noted writer. Various subjects of interest to Dogri literature were discussed. Smt Padma Sachdeva, from Bombay, read a paper on "Progressive Trends in Dogri"; Prof. Satya Pal Shastri from Kathua, offered a paper on Metres (Chhands) employed in Dogri poetry; Shri Narsinh Dev Jamwal, of Jammu, presented an article on the various problems faced by the Dogri Drama; Shri Bhuvan Pati, of Jammu, contributed an article



Shri J.C. Sathe presents his report at the Plenary Session

on the translations so far available in Dogri from other languages; Prof. Lakshmi Narain, of Jammu, dealt with the Dogri Novel; and Shri Bishan Dass Gandotra, of Delhi, surveyed the life and poetry of the late Mathura Dass "Shayiq" of Jammu who is completely forgotten today.

All these contributions were highly appreciated by the gathering. Dr Karan Singh, the President of the Sammelan, also addressed the writers at this session, and suggested appropriate follow-up action to further the cause of Dogri literary movement, which he said, should be done in an organised manner. He also made a suggestion to find out information and collect the works of other writers who flourished in our Dogra-Pahari region. He further advised the writers not to confine themselves to their home towns but to spread their activities in such a way that other Dogri writers could also know of the developments taking place elsewhere. It was, therefore, essential that literary works were made available and read by all those who wanted to use Dogri for literary purposes.

Dr Machwe, the chairman of the session, stressed the importance of having science literature as it was not enough to have fiction and poetry alone. As regards Drama, he explained that in other languages too the problem had been there that a piece of literary excellence was not always a hit on the stage. About the Novel, Dr Machwe said, it was very essential to improve the standard, since it was not enough to have a theme on reform, or a regional bias, or to present sex situations to make novels popular. The writers must find eternal values if a novel is to be a work of some permanence. Dr Machwe also suggested research work and discovery of old manuscripts to be undertaken side by side.

Seminar on Dogri Language : This session was held at 2-30 p.m. at the Mavalankar Auditorium on November 30, 1970 under the chairmanship of Dr Ved Kumari Ghai, a distinguished research scholar of Jammu. The session was devoted to the linguistic studies in the language of the Dogra-Pahari region. Shri Shyam Lal Sharma, a research scholar and Secretary of the Dogri Research Institute, Jammu, while presenting his paper, pointed out the necessity of adopting standardised spellings in the Devanagari script, as adopted for writing Dogri-Pahari. This was followed by a general discussion, at which various difficulties, especially the one relating to the preparation of standardised text-books, were considered. There were also suggestions for suitable modifications in the Devanagari script as required for the purposes of Dogri language. It was the general consensus of the house that a circular may be sent to all the writers at different places who will record the local pronunciation of various words, and this geographical data will help determine the extent of the problem and the measures to solve the difficulties could then be considered.

Shri Dev Parkash, of Jammu, read a paper comparing the linguistic peculiarities of Bhadarwahi and Dogri. Shri D. C. Prashant, again of Jammu, read a paper on the origin and development of the *Takari* script, which has been in use for Dogri and other local dialects and also for transliteration of Sanskrit works, as well as for educational purposes, till recent times.

Shri J. C. Sathe, from Delhi, read a paper on Dogri and its dialects, bringing out the common linguistic and grammatical features of the linguistic system prevalent in the Dogra-Pahari region, and tracing the background for the classification of Dogri and Western Pahari, for which there was no real basis. He also emphasised that whatever may have been the basis for that classification, these had lost their scientific value, and the latest researches of Dr Siddheswar Varma had proved the linguistic unity of the entire dialectical system of this region.

Shri Shabir Qureshi, of Bilaspur, gave a short discourse in Dogri, stating that there was no doubt that the language which was spoken on their side was Dogri though there was a shade of difference which was nothing peculiar in such a vast mountainous country. But since there was no mutual literary contact between the eastern and the western sides, he stated, it was necessary to have a literary organisation to bring together the writers of the region which will dispel all misgivings and misconceptions. Shri Qureshi also mentioned the literary activity which was taking place in Himachal Pradesh.

Other Contributors : Among numerous other contributions received were from Prof. Gauri Shankar from Chandigarh (on Dogri Prose in its making); Shri Atma Ram from Dharamshala (on Modern Writers in Kangri); Shri Bhagwat Prasad Sathe from Jammu (on Dogri Short Story); Dr S. L. Dogra from Hoshiarpur (on Kangri Mein Kalvachak Shabad); Shri Jitendra Sharma from Jammu (on Dogri Stage Play); and Shri H. R. Pandotra from Delhi (on Ancient People of Duggar and their Language); Prof Sukdev Singh Charak from Pathankot (Sources of Dogra History) and Shri Hoshiari Lal from Delhi (Dogri-Pahari music). All these were circulated among the writers at the Seminars.

The Delegates' Session : A Delegates' Session was held on the morning of December 1, 1970 under the chairmanship of Shri Durga Chand, MLA of Himachal Pradesh. A copy of the important resolutions adopted at the session is attached.

RESOLUTIONS

Adopted by the Plenary Session of the All India Dogri Writers Conference

INCLUSION OF DOGRI IN THE EIGHTH

SCHEDULE

This All India Dogri Writers Conference urges upon the Union Government to take steps for the inclusion of Dogri in the Eighth Schedule of the Constitution. Spoken and used in their day-to-day activities by about half a crore of people, Dogri has a rich vocabulary and a growing body of literature. The Sahitya Akademi has recognised it as a modern independent literary language. Its inclusion in the Constitution will speed up the cultural and literary advancement of the Dogri-speaking people and meet their genuine aspirations.

PLEA TO RECORD 'DOGRI' OR 'DOGRI-PAHARI' AS MOTHER TONGUE IN 1971 CENSUS

This All India Dogri Writers Conference urges upon all Dogra-Pahari people living in Jammu & Kashmir and Himachal Pradesh and other parts of India to record Dogri or Dogri-Pahari as their mother tongue in 1971 census operations.

USE OF DOGRI BY VARIOUS AGENCIES OF MINISTRY OF EDUCATION

The All India Dogri Writers Conference urges upon the Union Ministry of Education & Youth Services, to include Dogri in the publications programme of the Ministry. It also urges the National Book Trust and other official and semi-official agencies to produce books in Dogri. This will do justice to this language of the country.

USE OF DOGRI BY MEDIA UNITS OF MINISTRY OF INFORMATION & BROADCASTING

The All India Dogri Writers Conference urges upon the Ministry of Information & Broadcasting to give due share and encouragement to Dogri language, and art and culture of Dogra-Pahari region.

CONSENSUS OF OPINION

The All India Conference of Dogri Writers in the course of its deliberations on November 29 to December 1, at Delhi broadly felt that there was an imperative need for greater co-ordination and cooperation between various dialects spoken in the Dogra-Pahari region.

The process of synthesis and integration of these dialects into a uniform language should be a natural one and should not be artificially hastened. While efforts should continue to evolve greater standardisation in spelling and pronunciation, the present variety is not necessarily a weakness and full scope should be given to all local variations.

The Conference earnestly wished that growth of Dogri-Pahari language should not be inhibited by political, emotional and semantic controversies. In fact an agreement on nomenclature was also not insisted. Whether all the people living in Dogra-Pahari region call their mother tongue as Dogri or Dogri Pahari or by any other name, should not come in the way of fruitful cooperation between them for the fullest growth and enrichment of their language.

The Conference decided to devote itself to the task of developing the mother tongues of the Dogra-Pahari region steering clear of any parochial, political or sentimental considerations.

This Conference, therefore, requests the Ministry to produce documentary and newsreel films in Dogri-Pahari and arrange production of plays and skits in this language by the Song and Drama Division as part of its programmes to encourage popular media of mass communication.

USE OF DOGRI AS A MEDIUM FOR UPSC EXAMS

This All India Dogri Writers Conference notes with satisfaction the scheme of gradual switch-over to Indian languages as media of examinations conducted by the Union Public Service Commission.

The Dogra-Pahari people, however, feel that these examinations should also be held in Dogri, which has already been recognised as independent modern literary language. It is being taught as a subject, and the University of Jammu is already conducting oriental title examinations in the language. The Conference feels that in the absence of such recognition by the Commission the Dogri-speaking people will not be getting equal opportunities in the matter of recruitment to the Union Services.

INTRODUCTION OF DOGRI AT PRIMARY & UNIVERSITY LEVELS

This All India Dogri Writers Conference urges the Government of Jammu & Kashmir and Himachal Pradesh to take steps to introduce Dogri as one of the compulsory subjects in the primary stage and elective subject at the University level.

OPENING OF DOGRI DEPARTMENTS IN UNIVERSITIES OF JAMMU & HIMACHAL

The growth of Dogri language and literature during the last few decades has been quite impressive. The time has, therefore, come when a more systematic research should be carried out in various aspects of Dogri and related Pahari dialects. To achieve this, the All India Dogri Writers Conference urges the authorities concerned that full-fledged departments of Dogri be set up without delay in the Universities of Jammu and Himachal Pradesh.

PROMOTION OF PAHARI ART IN NATIONAL CAPITAL

This meeting of the first Dogri Writers Conference resolves that in order to foster the art of Dogra-Pahari painting which, the Dogra artists have inherited from their forefathers the Dogra Himachal Sanskriti Sangam should take urgent steps in the Union Capital for their promotion and encouragement.

In this connection the Sangam should hold exhibitions of contemporary artists in Delhi so as to introduce them to a wider circle of appreciation.

OFFICIAL LANGUAGE STATUS FOR DOGRI AND KASHMIRI IN JAMMU & KASHMIR STATE

Jammu & Kashmir State has two important regional languages namely Kashmiri and Dogri. Kashmiri is included in the Eighth Schedule of the Constitution as one of the regional languages of India, but Dogri has not been included so far.

While the All India Dogri Writers Conference demands that Dogri be included in the Eighth Schedule of the Constitution, it urges upon the Jammu & Kashmir Government to accord the status of official language to Kashmiri and Dogri in Jammu & Kashmir State, so that these two languages may be able to get their due place in the administration of the respective regions.

This All India Dogri Writers Conference records with profound regret and sorrow the irreparable loss sustained by Dogri literature in the untimely demise of three prominent Dogri writers at a tender age during the last two years. Shri Charan Singh was a brilliant Dogri poet. Shri Narendra Khajuria and Shri Shrivatsa Vikal had established themselves as great writers of Dogri prose. All the three were dedicated to the cause of Dogri literature and worked tirelessly for its advancement.

This Conference resolves that the sympathy and condolences of the participants be conveyed to the members of the respective bereaved families.



The late Narendra Khajuria

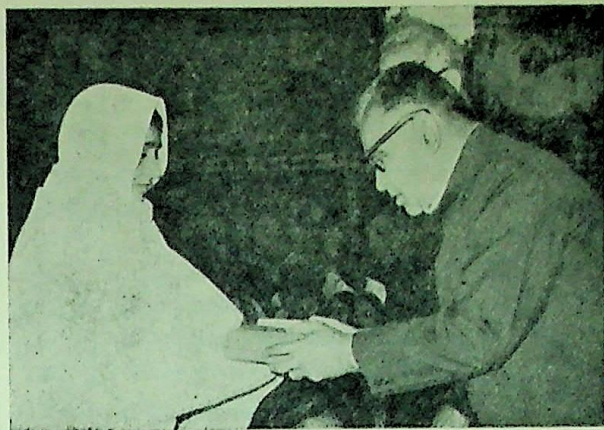
Dogri Writer Among Sahitya Akademi Award Winners

Sixteen books in Indian languages have won the Sahitya Akademi's award for 1974. Dogri story writer, the late Narendra Khajuria, is among the award winners.

The awards in the form of caskets each containing an inscribed copper plate and cheque for Rs 5,000 were presented to the authors at a function held at Rabindra Bhavan on Feb. 21.

The award for Narendra Khajuria's collection of Dogri stories *Neela Ambar Kale Badal*; was received by his wife, Shrimati Lalita Khajuria. The posthumously honoured Dogri writer passed away on April 28 last year. Narendra Khajuria who shot into fame with his very first collection of short stories *Kole Dian Leekran* in 1958, introduced a bold new style of Dogri prose writing. He depicted in his stories the day-to-day life of the people, among whom he lived in the hills of Ramanagar in Jammu province.

During a relatively short spell of twelve years of creative writing Khajuria produced a wide range of literary output like radio and stage plays, a novel and many humorous sketches. "He is recognised as the best children's writer in Dogri. *As Bhag Jagane Allean* and *Rochak Khanian* (Tales for Children) are admired for their simplicity, story content and appeal for young folks. *Rochak Khanian* was originally a radio play, which was later made into a film, *Gallan Hoian Beetian*, the first motion picture in Dogri.



Smt. Lalita Khajuria receiving the Sahitya Akademi award posthumously awarded to her husband, from its President Dr S. K. Chatterji

From 1956 to 1960 Khajuria spent a most fruitful period of his life as a primary school teacher in the small, remote village of Chowki Jandore, 80 miles north of Jammu. This brought him in close contact with the simple hill-folk. His understanding of these rustic people and their love for him inspired him into writing stories and novels about them.

A UNIQUE DISTINCTION IN DOGRI LETTERS

In 1964 Khajuria left the State Education Department to join the Jammu and Kashmir Cultural Academy as an Editor of its Hindi journal, *Sheeraza*. His services to Dogri literature were recognised by the Academy in four different awards, a unique distinction in dogri letters. Khajuria's works have also been rendered in Urdu, Punjabi and Malayalam.

Narendra Khajuria died after a brief illness at the age of 38, on April 28, 1970, at Jammu. He is survived by his wife, two daughters and a son.

His published works in Dogri include: *Kole Dian Leekran* (stories); *Shano* (novelet); *As Bhag Jagane Allean* (plays for children, given State Academy Award); *Rochak Khanian* (short stories for children also awarded State Academy Award), and the 1970 Sahitya Akademi Award winning collection of short stories, *Neela Ambar, Kale Badal*.

Khajuria also wrote in Hindi *Rasta, Kante Aur Haath*, plays, which were awarded first prize by the State Academy, besides a collection of short stories *Raste Mein*, which brought him the State Academy Award for the fourth time.

ਅਯੁਂ ਤਾਸ਼ੇ ਦਾ ਪਤਾ

ਇਸ ਦੁਨਿਆਂ ਦੀ ਚੀਕੜੀ ਅੰਦਰ
ਮੈਂ ਆਂ ਇਕ ਤਾਸ਼ੇ ਦਾ ਪਤਾ ।

ਕੋਈ ਚੁਕੀ ਛਾਤੀ ਨੇਂ ਲਾਂਦਾ,
ਕੋਈ ਬਲੇਂ ਨੇੜ ਛੱਡ ਕਰਾਂਦਾ,
ਕੋਈ ਪਟਕਾਂਦਾ ਜ਼ੋਰੇਂ ਕੰਨੇਂ,
ਫੀ ਮੇਂ ਰਲਿਐਂ ਕੁਸੈਂ ਸਰੇਂ ਨੇਂ,
ਗੁਮਨਾਮੀ ਦੀ ਚੂਕਾ ਬੀਘਾਂ ।

ਉਥੇਂ ਬੇਠੇ ਦੇ ਸੋਝ ਹੁੰਦਾ,
ਇਸ ਖੇਡੇ ਵਿਚ ਅਯੁਂ ਨੇੜੇਂ ਇਕਲਾ,
ਇਸ ਦੁਨਿਆਂ ਦੇ ਸਾਰੇ ਮਾਨੁੰ,
ਮੇਰੇ ਸਾਝੇਂ ਤਾਸ਼ੇ ਦੇ ਪਤੇ ॥

ਨੂਸਿਹ ਦੇਵ ਜੰਮਬਾਲ



Smt Shakuntla Saran



Hans Raj Sood



Shyamlal Sharma

Conference's Contribution

The desire of those who speak it to see writing in Dogri furthered is understandable. A writer may aspire to significant expression in the dialect or language that comes to him most easily, and in this aspiration the recently held All-India Dogri Writers' Conference will undoubtedly play an important role among Dogri-speakers.

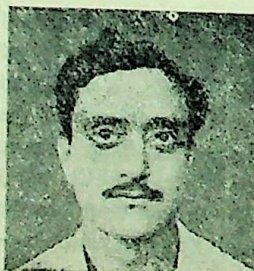
—Hindustan Times,
December 4, 1970



Jatinder Nath



Nathuram Sharma



Hoshiari Lal

WE THANK
THEM And
several others
whose photographs
could not be had

ANCIENT PEOPLE OF DUGGAR

H. R. PANDOTRA

Nestled in the lap of north-western Himalayas and majestically overlooking the 'two Panjabs' rests like a crescent the haven of the valiant Dogras, commonly known as Duggar. It has now come to be identified with the present province of Jammu, which actually does not exceed one-third of the whole territory. Jammu and Kangra, of course, are the nerve centre and better known parts of the region. But in fact, the region covers about 35,000 square miles of territory having a population of over 50 lakhs and extends over the three northern States of Jammu and Kashmir, Punjab and Himachal Pradesh. Dogri is the principal language of the region with Takari as its script, which is, however, now being given up in favour of Devanagari.

Comparatively very little is known about the history of this part of the country and its people, who are an ancient and a distinct stock. The ethnic texture of the people is made up of the unassuming Brahmans, the modest Thakkars, plainspeaking Rajputs, godfearing Muslims, enterprising Vaish-Khatris and hard-working Harijans. The same qualities are exhibited by the Sikhs who form an important part of the Dogra community. Besides, there are the Bakarwals, the Gujjars and the Gaddis who are a pride of the hills. They all form the Dogra community, which is not merely a race of soldiers but has left its mark in the realm of fine arts as well. The world famous Pahari miniature paintings and Takari characters for the north-western hill-dialects are its proud contribution to the nation.

The history of the Dogra land goes back to ancient times. From the Vedic accounts, Duggar appears to be one of the earlier settlements of the Aryans in their eastward march from Taxila to the Gangetic plains. The descriptions of rivers and mountains of the area, even of the small ones like Maruawadvan of Kishtwar and Anji of Reasi, two tributaries of the Chenab, and Trikuta mountain of

Katra-Vaishnudevi, indicate that the Aryans in the Vedic times had either reached there or were aware of it. The great inter-tribal war for supremacy, known to Rigveda as Dasharajan, was fought on the banks of the Parushni, an important river of the area.

Vedic Sources

According to the Rigveda, Shambar, a leader of the submountainous upper reaches of Parushni-i. e. the Ravi had offered tough resistance to the early Aryan adventurers for forty long years. He has been described as belonging to a race of dark-skinned people, who worshipped Shishna i. e. phallic symbol. It suggests a connection of these hill people with the Mohen-Jo-Daro civilisation. Vashishta Rishi calls them as Shishnadevas (7/21/5). They had at least 100 stone castles, to destroy which Indra's prowess was invoked time and again by the Vedic priests (5/50; 5/42/14). Indologists like Rahul Sankrityayan think that these hillmen were none other than Pauranic Kinnaras and Kunindas (or Kanets of Kangra and Jammu hills of our times). Scholars like Przyluski; Sylvain Levi and Graham Bailey identify the pre-Vedic peoples of the area as Austro-Asiatic races and hold that among them there is a substratum of a dark-skinned people who may be termed as Proto-Dravidians. But there were also Indo-Aryans, believed generally to be of the Iranian origin; the Madras who belonged to this race were the most ancient people of the area known to the history.

Of the Aryan tribes who lived in and around the area, Purus, Yadus, Turvashas, Druhyus and Anuvashas were the fore-runners. Among others who followed, the most prominent were Bharatas, Tritsus, Krivis, Vaikarnas and Shivas. The former five clans, collectively called Panchajanyas, took a leading part in the Dasharagya or Dasharajan war against the Bharata-Tritsu combine. The victors gave their name to the country which continues today as Bharat. The

Panchajanyas, after their defeat on the Ravi along with other tribes such as Shivas, Bhodis, Kaveshas and Vaitasus, appear to have gradually gone down in fame. Perhaps, to save themselves from complete extinction, they admitted in their fold a number of aboriginals and other non-Aryans. The free intermingling of bloods that took place saw the sprouting of a number of new 'gotras' and 'upa-gotras' which survive to this day in patronymic alliances and in place and proper names.

The Purus became part of the great Kuru clan in the later Vedic period and two powerful kings of their lineage, Puru the senior and Puru the junior, were ruling over the Chajh Doab when Alexander invaded India. The Krivis, as is believed by Zimmer, joined the Kurus and made up the Vaikarnas, and St. Petersburg's Dictionary places them within the Jammu and Kashmir State. The Pir Panjal range of this State derives its name from another later-Vedic people known as Panchalas, who according to the Shatapatha Brahmana were earlier known as Krivis. Similarly the Shivalik mountains of the region are conjectured to have been named after an early Vedic tribe, the Shivas, who then lived between the Indus and the Chenab. The Vedic Anuvās lived in the vicinity of the Parushni (Ravi) with Druhyas on their north and Turvashas on the south. Andotra, the name of a sub-caste of the Rajputs who are still found mostly on the banks of the Ravi, bear a close phonetic resemblance to the Anuvās, who according to the Vayu and Matsya Puranas were the predecessors of the Madra, another illustrious people of the region.

Closely affiliated to the Anuvās were yet another Vedic people known as Bhedas, but to many scholars they seem to be a mere graphic variation of the Medas i. e. Madras. Another alignment for the Bhedas set in this locale is negotiable as Bheda > Bhidya > Bhaddarput > Bhadu > Bhadwal. The Bhidya, identified as Bein, is a tributary of the Ravi, the other being the Uddhay, i. e. Ujjah. Bhadawals are the people living in, the catchment area of these streams and till the beginning of the 19th century they had their separate kingdom in this region. Likewise the sub-class such as Vaitasu and Tugra, known to the Rigveda, might be said to have their successors in the Batairhas (the stone chisellers of Jammu and Kangra hills) or Vadheras and Tukharas or Thakkars of the area. The origin of

many other castes and sub-castes of the region can similarly be co-related with ancient and later post-Vedic clans, gotras and personages.

By about 600 to 500 B. C., the Madra people dominated the scene. In the Brihadaranyaka Upanishad era mentioned, among others a people named Madras. The Atharva Veda tells us only of one of their divisions, the Uttara Madra. According to the Aitareya Brahmana the Uttara Madras lived beyond Himavānt i. e. beyond the northwest frontier ranges, but Zimmer and Macdonell place them in the present State of Jammu and Kashmir. Since Anuvās, their predecessors, were believed to have lived in the Central Panjab in the vicinity of the Ravi, many of the indologists do not feel inclined to see Madra people placed elsewhere than this area.

The Madra or Madrakas have also been very often stated as Bhadra or Bhadrakas at many places, seemingly due to a graphic confusion of their initials M & BH. In the puranas, Madras are placed in the north and Bhadrās in the north-east. There they figure next to Kunindas, i. e. Kunets of Kangra. Viewing their geographical position, one is led to believe that, while Jammu owed its present territories to the Madras or Madrakas, the Bhadravaha Valley of Jammu province might have derived its name from the descendants of the Bhadrakas, when they separated from main flock of Shalvas. It might be that they were two half-brothers of distinct entities of the same race, as is suggested by a Mahabharat legend of the Queen Bhadra Kaksivati, who had seven children, four Madras and three Shalvas from the Shalva King Vyusitasva. The legend of Queen Bhadra and King Vyusitasva was perhaps intended to maintain the political cohesion and moral unity of Salva aboriginies and Madras strongly infused with Indo-Iranian blood. Przlyuski considers the Madras as a section of the Bhadrās and not a graphic variation of the same name.

According to the Mahabharata, the Madra people were associated with Kaikeyas. Madri, the second wife of Pandu came from the Madra region, while its king Asvapati had his betterhalf Malavi from the Malava region. The connection of these two peoples incidentally goes to refute Mr. Przlyuski's contention that the Malla, Malva or Mallois of the Alexanderian times were the same people as Madra or Madrakas or Madrakaras.

The Nilamata Puran, an earliest source of the history of Kashmir (of about the sixth century A. D.), giving an account of the land around the valley, refers to the Jammu side as included in the Madradesh, which was respected for its sacred places of pilgrimage like Puramandal on the banks of an ancient stream Devika. The Vishnudharmottar and Vaman Puranas also bear testimony to the Devika river flowing through this country. Another river of the Madra country mentioned in the Nilamata is Apaga, indistinguishable with the present day Aik which rises from the hills of Jammu.

Pali and Buddhist Texts

The Madra country, famous for its learned teacher Kapya Pattanchala of the Vedic times, also finds a place of honour in the Pali texts. Madda was the name by which this land was known to the various Buddhist authors. It lay on the route between Takshashila (Taxila) and the Udhambara region (Dahmeri/Nurpur of Kangra) and Jivaka, the learned doctor of Buddhist law, travelled along this route on his way to Mathura. The third wife of King Bimbisara of Magadha (c. 603-505 BC) was probably princess Khema, a daughter of the King of Madda. The Paramartha-Jataka, another Pali Text, knew a king named Maddavo in Sagla (Modern Sialkot) in the kingdom of Madda. From the Milinda-Pannoh, we learn that the country once formed a part of the Indo-Greek empire under Menander, who later became a Buddhist and was called Milinda. A small town of Jammu province enroute Sialkot (the ancient Capital of Madra) to Kashmir, namely Mendir, preserves the Greek association.

The landmark in the evolution of Indian states and their topographical disposition is found in the Ashtadhyayi of Panini of about 700 B. C. In his time, it is evident that the divisions of the Madra, to which he refers to as a country of Sanskrit speaking Brahmans, were redefined and were confined to a much smaller area. Locating it as one of the divisions of Vahika country of Northern India, Panini speaks of its further sub-divisions, viz, Purva Madra, lying between the Ravi and the Chenab, and Apara Madra as between the Chenab and the Jhelum.

The other rivers of the area described by this pioneer grammarian include Anjikul, Devika, Udhaya

and Bhidya besides Iravati etc., and have been respectively identified as Anji, a tributary of the Chenab and as Devika, Ujjah and Bein, the tributaries of the Ravi on its right bank flowing through Jammu areas. Patanjali, the celebrated commentator on Panini's works, adds that the cultivation on the banks of these rivers yielded very good rice. This remains true even today. Kalidas refers to Ujjh and Bein in floods to compare them with the youthful couple of Rama and Lakshmana.

Some of the mountains, hill tops and other topographical descriptions of Panini can now be spotted out in the region, if Trikakuda of Vedic times is the present Trikutta, surely Panini's Kalakukad can be the Kalakot of Jammu's famous coal mines. Possibly the Lohitgiri, literally the iron yielding hills, and Anjangiri, the lead and bauxite rich mountains—are the ranges of Riasi and Kishtwar known for the respective minerals. Chhabal, the land of Chibs (Svasa), Kulu (Kulata), Gaddi land or Gabdika, Bharmore of Chamba (Brahmapur), Pathankot as (Patana Prastha), Hoshiarpur area as Tilakhala and Mandi as Mandamati also find place in the accounts of Panini.

In this context it would be useful to refer to other Sanskrit works, the Kashikavritti and the Chandravritti of Panini's school, which show the connection of Madrakaras with the Shalvas in the following verse :

Udumbaras Tilakhala Madrakara Yugandharah,
Bhulingah Sardandascha Shalvayavasamjnitah.

Udumbaras, Tilakhala, Madrakara, Yugandharah, Bhulingah and Sardanda such are the divisions of Shalva. Incidentally their numerical strength conforms to that of the Kangra republics as given by Panini, meaning that these formed another confederacy of six republics (Shashtha Sangha).

Now dealing with these individually, we take up the Bhulingas first. In some southern recensions of the Ramayana they have been referred to as Kulingas. It is tempting to consider the variation Bhu and Ku. In the Mahabharata both these mean a species of birds. They must be then co-sharers of a land, or neighbours, whether birds or people. Topographically, if Bhulingas of the region be taken as a people, the fact admitted in these two texts, they are none other

than the Bhau Rajputs of the Jammu Province. Hence the Kulingas are presumed to be the Pauranic Kunindas i. e. Kanets of Kangra valley, while others like Udumbaras, Tilakhalas and Yugandharas are identifiable as the people of Dhameri (Nurpur-Kangra), Hoshiarpur and Rajouri respectively. The Saradandas have not yet been clearly identified. Some describe them to be the people living in the vicinity of Shatadru (Satluj) while we take them as Srikhandas i.e. Sarkhandias among the Dogras. They together form the nucleus of the region known as Duggar.

By the time of Mahabharata recensions, the Madra country appears to have earned notoriety and was called barbarous as in the Karna Parva of the epic. But that was perhaps before the country went under the Aryan occupation or at a time when the Bactrians—enemies of the Aryan gods—held sway over this part of the Indian soil. That is precisely why the Madra people had been comprehended as strangers and despised by our epic makers. On account of such references, some of the Western scholars unconvincingly aim at deriving the origin of this name from Mardi or Maradkhor i. e. the man-eaters. Mardi were to be still found in classical times in south Armenia and so the western writers conjecture their origin from this source. The country of Raja Shambar, whose people lived in stone-castles long before the advent of the Vedic civilisation, and of the reputation of learned teachers and scholars like Madragara, Shaungayni, Kapya and Uddalakaruni, who flourished before the beginning of civilisation in the west, could not have stooped so low to produce barbarians amidst themselves.

Succeeding history shows that though the stars of the Madra had started declining long before 325 A.D. they re-emerged as a strong Republic in Samudra Gupta's time. Their independent existence is proved by testimony of the Allahabad inscription of the Gupta king. They may well have, according to R.C. Mazumdar, continued as semi-independent entity down to the 5th century A.D. when they appear to have been engulfed by the Huna avalanche.

The Madra republic might have also struck coins like their neighbours - the Audumbaras, Kunindas and Yaudheyas, but they have not yet come to light. These facts reveal that the then people of this area had attained a sufficiently high degree of culture and

material prosperity before the beginning of the Christian era. They were intermediaries between the plains and the high mountains and so had a flourishing trade. No doubt throughout the history the Madra country had offered a protected shelter to the native tribes menaced or pursued by the conquering invaders. A good chunk of the territory of the present Jammu province and the north upper Panjab was included in it, with Sialkot as its capital.

The region, as is described in the writings of Panini and Patanjali as well as of Hieun-Tsang, consisted of a number of Sanghas, or Republics, who were Ayudhajivanah i. e. who earned their living by means of arms. Somewhere in the area, Rajanya Sanskriti (or monarchy) was also establishing itself. All the Republics kept armies separate from civil service. Panini has also given an elaborate account of the Trigarta Shashtha or six republics of Kangra. This gives an idea of the forms of government they then had. Sanskrit was a common medium of communication, with local dialects thriving side by side. Brahmanism was the prevalent faith, though Buddhism had made some foothold in the soil, as we are told by Hieun Tsang.

The Audambras were another prominent and flourishing republic of the North Panjab who occupied the districts of Kangra and Gurdaspur. Numerous coins of these people belonging to the pre-Kushan period have been found; but none of the post-Kushan epoch, indicating that probably these people did not succeed in retaining their independence in the 3rd or 4th century and might have merged with the Madra republic. The Audambras which were a part of Shalvas, are believed to have been a non-Aryan pre-Vedic people with Austro-Asiatic and Dravidian admixture of blood. These strains, according to some scholars, still survive among Doms, Meghs—one of the aborigines of the area, and linguistic affectations are traceable in the prevalence of phonetic sounds like L, rh and dh in the Dogri-Pahari dialects.

The Darvas and Abhisaras

Towards the beginning of the Christian era started the decline of the Madra people. Gradually they became extinct by 500 A.D. when a sizeable part of the country held by them came to be known as Darva-bhisara. Possibly on account of its abundance in

'Darbh and Daru' (grass and pines), the region had become a pastoral land for the Aryans when their main flock moved further down to the plains.

Kalhana, the celebrated author of the Rajatarangini, has frequently mentioned Darvabhisara, where the ancient kings of Kashmir resided for six months of the cold season. By Kalhana's own time (11th century) the territory comprised many erstwhile princely states of the present Dogra-Pahari region. The Markandeya Puran admits the Darvas among the north-west group of hill republics (Parvatashrenies) along with the Trigartas of Kangra.

Which part of the region was known as Darva and which as Abhisara, is difficult to say, but it is certain that the present Jammu region lay within the jurisdiction of the joint state. Pargiter connects them with Trigartas, Dardas and the tribes of northern Panjab, while A. Stein locates them between the upper reaches of the Jhelum and Ravi.

Whereas no direct reference is to be found about the Darvas, their counterparts - the Abhisaras - are undoubtedly the same people whose ruler was described by the Greek historians like Strabo and Arrian as Abiosarus or Biasarus and Embissares. He was Raja Ambi, who betrayed the nation during Alexandar's invasion. The omission of the name of Darvas in the Greek records may be due to non-submission by these hill people to the Macedonians. Rennel locates Ambisares to the west of Kashmir. The solitary reference to the Darvas in the Greek annals can be conjectured to that of an emissary named Doxares who, according to Arrian, countenanced Alexandar on the banks of the Jhelum for offering him friendship on behalf of the king of his country.

Thakkars

The Rajatarangini has given a more specific account of the Takka part of the Darvabhisar. Takkadesh, which lay in the vicinity of Kashmir between the upper Ravi and Chenab and was ceded to its ruler Shankar Varman in 900 A.D. by the Gurjara King Alkhan, was the area of upper Jammu hills. The attacks by Shankar Varman on other parts of the Darvabhisar, however, did not meet with success, while Purnotsa (Poonch) and Rajapuri (Rajouri) in the South-west and Kashtavat (Kishtwar) and Chamba

in the South-East were often subjected to the Kashmir kings. The Rajatarangini makes another reference to Takkadesh in its account of the reign of King Jai Srnha of Kashmir (1105-55 A.D.). Sangya, a prince of the Takkas, built a Shiva temple after his name in Kashmir. That perhaps signifies the reconversion of the Takka King to Shaivism, the prevalent faith in Kashmir. Predominance of Shaivism in Takkadesh is also indicated by a large number of Shiva temples in the Jammu area.

The Thakkars, who largely inhabit the Jammu province between the upper reaches of Ravi, Chenab and Jhelum called Takkadesh by Kalhan, are found both among the Hindus and Muslims. They seemingly derived their name from the ancient Takkas. It may be pointed out that Thakkars are ethnically different from Thakurs of Rajasthan and Rajputs of Jammu. This is also clear from the fact that until recently they had not been treated at par with the Rajput community. Moreover, the Thakkars, who have now mostly taken to agriculture, do not add the usual Rajput suffix 'singh' to their names.

V. K. Rajwade derives the word Thakkar from Tarkara : Taskara-Thakkar-Thakar-Thakur. He says, Thakurs were known to Katyayan as Taskaras.

I would rather suggest that the word Thakkar is either derived from a Rigvedic seer Takavana or a clan, Tugra, who came from across the Tigris (in Turkey). They belonged to the Hamite race. These eagle-nosed, broad-chest and straight-necked people might be the descendents of the Pauranic Tarkshas—the Turks or the famous Tukhars—who were associated with the Ugras or Gurjars, Kashyapas and Parthvas of the Mahabharat. Possibly from Turbashas to Tukkaras and than to Thakas, the ancient Tugras became known as Takkas, to be latter termed as Thakkars.

The Takkas were a very powerful tribe, who first established themselves in the Shivaliks and held sway over a large part of the Panjab. The Mahabharat's account of an attack by the Khasas and Takkas in collaboration with Scythians on Sri Krishna of Mathura, shows that they were all contemporaries. The Takkas intercepted the earlier eastward march of the Khasas from Kashmir up to Nepal. Possibly they extended up to Rajasthan also. Subsequently the Takkas were reduced to insignificance by the Gurjar-Rajputs. Inciden-

tally, the presence of Gujars, the other largest group in the area, testifies to the fact that this had remained under the domination of the Gurjars.

Though the Takka Kingdom does not seem to have lasted for more than a couple of generations, they expanded in all directions. The Takari script is their legacy, still in use in the Dogri-Pahari speaking areas. That Takka also existed as a distinct dialect has been testified by Rajashekhar in his *Kavyameemansa* (900 A.D.). They seem to have been adept in the art of scribing, as in the later period many of their descendent families practised 'lipikari'. Inspired by the Ajanta frescos, they had started painting miniatures. The earliest reference to the Takkas can be conjectured to the "Tankans" in the Valmiki Ramayan, who have been identified as a people living in the Kulu Valley. Several references to Takkadesh have been made in the chronicles of the Chinese travellers, notably Hieun-Tsang, who travelled through the area. It was known to him as Tse-Kia. Cunningham quotes Hemachandra to show that the Bahikas were the same as Takkas. Their origin can also be traced back to Takshakas of Taxila and Tajiks in the Rigveda.

The conspicuous absence of any reference to Jammu or Duggar in the Rajatarangini is rather intriguing. The princedom on the south-east border of Kashmir as described by Kalhan include Kashtavat, Champa, Bhadarvar, Vallapur, Babbapur, Kand and Vartula, identified as present Kishtwar, Chamba, Bhadarwah, Balawar, Babbor and Kandi area respectively, while Vartula has not been exactly located, it is likely to be Buddhal near Rajouri. The Kingdoms that lay on the south-west of Kashmir were Rajapuri (Rajouri), Purnotse (Poonch) and Lohara (Loharkot). Both the groups form part of the present Jammu province.

The word Duggar or Dogra seems to have an older origin than Jammu, though both were not in use in the period covered by Kalhan. However, Jonraja's Addenda to Kalhan's work contains many references to Jammu. The origin attributed to the Sanskrit word Dvigarta, meaning the land of the two pits, does not stand the test of history and philology. The theory rests on the analogy of Trigara. But while the latter has historically been always known as such, from the Pauranic age to the modern time there is no such evidence for the former. Among the more plausible theories is one by Stein, the noted translator of the Rajatarangini, who ascribes the origin of Duggar to 'Durgara', difficult of

access. He has based his conclusion on a reference to this word on a copper plate inscription discovered by Dr Keilhorn in Chamba. Two of these plates of 11th century A.D. make mention of a king named 'Durgarashwar'—the lord of Durgar, who attempted to overwhelm by force the Chamba princedom. The word 'Durgara' corresponds with Daurghan Durgha, a place mentioned by the Rigveda, and with Dargha of the Puranas. It resembles with Darv as well, by which name a part of the Dogra land was known to the ancient chronicles.

Yet another reference suggesting the origin of the word Dogra can be traced to Greek records. While giving an account of Alexander's adventures in Panjab, Arrian mentions some envoys from Doxares who, along with the Bissaries or Abisares (Abhisara) met the Macedonian prince on the banks of the Jhelum. The only syllabic change from 'X' to 'G' would render Doxares as 'Dogre'. Possibly these people have been referred to by Ptolemy as living in Serike bordering on Ithagoroi. According to St. Martin there existed a kingdom by this name in the Shivaliks which was inhabited by a people known as Dagars, Dangars, Dhakhars or Dhagars, who must have at one time been predominant among the Dardic tribes.

A distinct reference to the words Dogra and Dogri is found in the times of the Mughal ruler Jahangir when Jammu was ruled by Raja Sangram Dev, whose dynasty continued to rule until recently. The Tazuk-i-Jahangiri described him as a Zamindar of Jammu. Of late the word 'Dogra' has in fact gained a very wide-currency as a lingogeophysical term which is generally used for the people speaking Dogri and its dialects like Jamwali, Kangri, Bhateali, Chameali Kalhuri, Mandiali, Kandiali, etc.

The Madras, their earliest ancestors with Iranian transfusion and Dardic and Dravidian association, provided the basis on which thrived the structure of the Dogra society. Whereas the pre-Vedic Madra culture made them build up their martial tradition, the post-Vedic Madra gave them mastery over the Sanskrit language of which the present day Dogri is a derivative. While the script Takari was a contribution of the Takkas, the tradition of fine arts like paintings and sculpture could also be conjectured to have been handed down to the people by the same people who now survive as Thakkars, and Pahari music and dance by the Kunindas>Kinnars—perhaps the present Kinnauris.

DOGRI LITERATURE-A SHORT SURVEY

SHIV NATH

Prior to 1940's, there had been very little literary activity in Dogri except in the field of folk literature. Dogri was not considered a literary language and whatever was composed in it - a song, a ballad, a story, a riddle - became part of the rich, variegated and vital stream of folk literature. Dogri was no doubt used for writing in the courts of the Dogra hill states and by private individuals and evidence of this is available in temple and fountain inscriptions, dating back to 12th century AD, copper plate deeds, *sanads*, agreements, rhapsodies of rajas and their local histories and in official and private correspondence. Some enlightened rajas of Jammu, Chamba, Nurpur, Basohli and Kangra had extended patronage to Dogri poets. There was Manak Chand (16th Century AD) of Kangra, Gambhir Rai (17th Century AD) of Nurpur and Dattu of Bhaddu (18th Century AD) who enjoyed equal favour in the courts of Jammu and Basohli. Similarly Dogri poet Gangaram (19th Century AD) was equally respected in the Courts of Jammu, Kangra and Mandi. The first printed book in Dogri (or Dogura Bhasha), however, was the translation of New Testament brought out by the Christian missionaries of Serampur in 1818. There was some literary activity in Jammu during the reign of Maharaja Ranbir Singh when Dogri translation of the Sanskrit treatise on mathematics 'Lilawati', mentioned by Buhler in his catalogue of Sanskrit manuscripts, appears to have been made. In 1890, a Dogri news paper called 'Dogra Mittar' was published from Jammu. Around 1930's Hardutt Shastri composed his Dogri *bhajans* and poems of reformatory sentiment. In 1934 came Prof. Gauri Shankar's prose translation of the Bhagwad-Gita from Lahore.

The forties of this century saw the waves of renaissance which had brought a new resurgence in the Indian languages and their literatures creeping up to the Dogri speaking area and giving rise to a literary movement spearheaded by a few intellectuals of Jammu who organised the Dogri Samstha. Other literary and cultural organisations came up later

and the work done by these pioneers spread and swelled so that today Dogri literature is a living and growing phenomenon. If the 1940's may be called the years of incubation and preparation, and 1950's the years of consolidation and expansion, 1960's may well be called the years of fulfilment for Dogri to some extent. It was in the last year of the sixties that Dogri was recognised as an independent modern literary language.

The forties gave to Dogri literature 12 poets of 'Jago Duggar' including Dinoo Pant Bhai who titillated the sleeping genius and creative possibilities of the language with his *Guttun*; roused his people to awareness of social disparities and inequities with his *Mangu di chhabil* and awakened a sense of self-respect and pride in the traditions of valour of Dogras with his Veer Gulab. Bhagwat Prasad Sathe laid the foundations of the modern Dogri short story with his nine stories of *Pehla Phull* which presented facets of Dogra rural life in a telling and forceful style. Gauri Shankar produced a verse translation of the Gita in Bhadrawahi. More poems and songs, short stories and translations came in 1950's which also saw the publication of plays and magazines. A fair proportion of Dogri writing of 1950's is full of religious import—two verse translations of the Gita, translations of Durga Saptashati and Satyanarayana Vrata Katha, Dogri vedanta of Swami Brahmanand in five volumes and Major Brijlal's (of Kangra) three volumes of hymns. It is significant that while in the Jammu region of Duggar, Swami Brahmanand was composing his *Brahma Samkritana*, Brijlal in Himachal was writing his *Parmartha Bodh*, *Gian Bodh* and *Sewak Kirtan Mala*. During 1960's the Dogri literary movement spread in Himachal further—1950's was more the period of collection and publication of folk-lore in this region, 1960's threw up a few original creative writers, inspired by their colleagues in Jammu and determined to out do them. In Jammu, the patronage of J&K Academy of Art, Culture and Languages gave a great fillip to development of Dogri literature. In

all 121 Dogri publications appeared during 1960's and these included novels, collections of essays and one-act plays.

Poetry of the last decade

More than half the Dogri publications up-to-date consist of verse and the number of dabblers in Dogri verse runs into nearly a hundred, covering a varied cross-section of Dogra society—Ministers, officials, retired government servants, teachers, students, farmers, freelance journalists, shop-keepers and so on. Dr. Karan Singh, a Union Cabinet Minister, has written Dogri *bhajans*. Lal Chand Prarthi, a Minister in Himachal Pradesh Government, has composed poems in praise of Himachal, Swami Brahmanand, a sanyasi from Jammu, wrote Dogri Vedanta in verse while an ex-serviceman Major Brijlal wrote hymns containing Radhaswami philosophy of life. The region represented by the poets extended from Simla through Kangra, Palampur, Dharamsala, Jandrah, Ramnagar, Reasi, Jammu and Akhnoor to Rajouri beyond the Chenab. Beauty of Duggar, problems of social inequality and poverty, hopes of a new social order, different facets of life in the hills and *Kandi* (plains and sub-mountainous dry region of Duggar), changing seasons, grandeur of Vaishnodevi hill and Dhauladhar etc., were the main subjects of inspiration for these poets.

Only six of the twelve poets of *Jago Duggar* who spear-headed the literary movement in Dogri in 1940's are still in the field. They are Dinoo Bhai Pant, Kishan Samailpuri, Yash Sharma, Ramnath Shastri, Ved Pal Deep and Parmanand Almast. The contribution of the first three of these has been fitful and erratic and limited to a few poems and songs which seem to suffer from a lack of spontaneity and newness although Yash Sharma is still capable of evoking moods of melodious charm and tender brooding melancholy in his songs of yearning and love and Dinoo has not quite lost his capacity of conjuring up imaginative pictures and describing the social situation with deep poetic sensibility. Ramnath Shastri has improved his performance with the publication during 1960's of about 30 poems and *ghazals* and two verse translations—one of Tagore's *Geetanjali* and the other of Bhartrihari's *Vairagya Shataka*. His poems and *ghazals* show a wide range of emotions and thoughts and a rare combination of intellectual maturity and

phrasal felicity. Parmanand Almast had two collections of his songs and poems published during this decade—'Jhunak' and 'Ek boondai gi tarasai painchhi.' While his poems and songs of patriotic sentiment and those dealing with problems of life are mere slogans and platitudes respectively dressed up in verse, his songs of love are bathed in melody and loveliness. He has kept up his image of the Dogra singer par excellence of the beauty of Dogra hills and belles in the love songs of these books. Ved Pal Deep has written some very good poems like 'Kala mahnun' and 'Geet mera ikkala naeen' but he has lately concentrated more on *ghazals* 113 of which have appeared in 'As te an banjare lok'. Some of the *ghazals* are very beautiful and reveal the writer as a man of deep abiding love, full of courage and dignity and committed to social change.

Six poets of the fifties also continued to make contribution to Dogri poetry during the sixties. Ramkumar Abrol's and Tara Samailpuri's contributions were perhaps the poorest—just 10 poems and 15 poems and *ghazals* respectively, of not a very high order. Swami Brahmanand bowed out of the Dogri literary field with 'Brahmanand Bhajanmala'—a collection of *bhajans*, *dohas* and *kavittas* dealing with the old theme of Dogri popular vedanta. He passed away soon after. Shambhunath published his 'Dogri Ramayana'—a *kavya* of 330 pages which contains some beautiful purple passages of description and emphasizes certain values of life and beliefs rooted in Dogra tradition. Padma Sachdev's 'Meriyan kavitan mere geet' published in 1969 contains her best poems written during the last two decades. Her poems are soaked in feminine sentiment—nostalgic reminiscences of childhood, anxieties of budding youth, yearning for the lover and love of the soil and hope and waiting and suffering. While her patience in waiting and suffering the pangs of separation is like the patience of the earth, her passion to be united with her lover is like that of the ocean on a full-moon night. Padma's poetry is the poetry of Dogra woman—mildly perfumed with the sweet scent of the tender soil of her motherland and warmed by her love for Dogri, Dogra way of life and Dogra flora and fauna. Kehari Singh Madhukar's poetry is more full-blooded and wider in its range of emotions. His 'Dola kun thappeya' contains some of his best poems and shows a rich variety of experiments in the use of language and a

very effective use of rhythm and rhyme and metaphor to communicate moods and feelings. For him love is not a crippling bond, on the other hand stirring of love is like the fall of a stone in a deep placid river, giving rise to waves reaching out after the beloved and unrequited love is like the drying up of rain bearing clouds of shravana or like the flickering of light in the lap of howling winds. Madhukar's free translation of 101 selected poems of Tagore is a substantial contribution to Dogri poetry.

Of the new poets of 1960's only 8 are worth mentioning. These are Ramlal Sharma, Ramlal Papiha, Charan Singh, Narsingh Deo Jamwal, Mohanlal Sapolia and Shiv Deep from Jammu and Peeyush Guleri and Gautam Vyathit from Himachal Pradesh. Ramlal Sharma, a retired Government officer, has published two collections of his poetry entitled 'Kiran' and Indar-Dhanakh. In a simple pedestrian style he has written about the sentiment of love in its various forms, about changing seasons—Holi, Basant, summer, rain when dark clouds bring a new message of life and the laughter of lightning brightens the hill slopes, about the bounties of mother earth and the problems of the country and about great men like Gandhi, Nanak and Guru Gobind. A farmer poet Ramlal Papiha's poems, published in 'Lehran' are about hackneyed worn out subject of Duggar and its beauty and Dogras and their valour in an uneven rustic style. Charan Singh was a poet of great vitality and intellectual maturity who passed away, at the age of 28, in June 1969 after publishing a book of poems called 'Jot'. Some of his unpublished poems were later brought out in a commemorative issue of Nami Chetana—a Dogri literary magazine. He experimented with different styles and rhyme schemes to suit his subject and showed a rare sensitiveness for nature and insight into the human heart. His 'Soch Sirjana' and 'Daun Kingare' are among the best Dogri poems of the decade. Narsingh Deo Jamwal published two books—'Nami Kavita Name Raste', a collection of 29 poems and 'Shama Jalai ki dharaki dharaki' containing 88 ghazals. His work is not as rich in quality as in quantity. Mohanlal Sapolia, one of the popular poets of the younger generation, has shown great promise in his poems of 'Sajare Phull'. His patriotic poems degenerate into sentimental slogan-mongering but some others like 'Sutti di preet Jaga karanan' are really moving. Shiv Deep is another young poet whose maiden publication 'Ek Leekar kayeen parchame' raises great hopes of his one day emerging as a

major poet. Though influenced by Sapolia, he does not suffer from sentimentality and slogan-mongering and has a certain freshness of outlook and a happy sense of rhythm. Peeyush Guleri's 'Mera Desh Mhachal' and Gautam Vyathit's 'Chete' contain poems that are of the stuff of folk literature. There is sense of wonder at the beauty of Himachal and exuberance of emotional attachment for sights and sounds imbibed in childhood—Dhauldhara covered with snow, hills green with grass, streams singing, pines sighing, cuckoos cooing and beetles filling the moon-lit night with music, beautiful belles and brave youngmen, fairs and wrestling bouts. Love songs of Kunju and Chainchalo, and Babu and Ishari, flirtations of the gori with her husband's younger brother, yearning of the gori for the lover-husband who is away and hope and glow of love in dark rainy nights and cold winters. There is a peculiar naivete and simplicity and directness in these poems reminiscent of the early Dogri poems and songs of 1940's in Jammu. Some other poets from Himachal have shown promise—who are Prof. Parmanand Sharma, who has translated 200 verses of Ghalib, K.C. Kayasth, Desraj Dogra, Pratyush Guleri, Sagar Palampur and Chakardheri Shastri who have composed some poems in Kangri dialect of Dogri. Narendra 'Arun', Bhagat Ram Musafir, Sita Ram Khajuria and Shabir Qureshi are writing in other-Pahari dialects like Kunderi, Hamirpuri, Kalhuri, etc are also full of promise.

Short Stories of Sixties

There has been an addition of 20 new short story writers during 1960's to the six who were writing Dogri short stories during the previous decade. Two of these twenty died young and their promise was cut short. Narendra Khajuria, the best among Dogri short story writers passed away in June 1970.

B. P. Sathe, the pioneer of Dogri short story, turned out just five short stories and only two of these are in his old inimitable style. Dharam Chand Prashant's ten stories are uneven—his handling of contemporary themes is uncertain while he feels happier in areas where fact and fantasy, history and legend can be mixed suitably to create a story of suspense and an air of mystery. Ramkumar Abrol's stories show his preoccupation with social problems of Duggar but his sentimental didactic approach spoils the flow of the stories which appear to be improvised stuff just to

serve as vehicles of the writer's ideas. Ved Rahi is a more polished and sincere writer. Drawn away to the field of Hindi short-story and the world of films in Bombay, he contributed only two short stories in Dogri, one of which, 'Ale', is a very fine story indeed. Thakar Poonchhi, a well-known Urdu short story writer and novelist has also contributed a few stories to Dogri. A few Dogri poets like Ramnath Shastri, Yash Sharma, Charan Singh and Mohanlal Sapolia have turned out fairly good short stories in Dogri. Shrivatsa Vikal, Neelambar Dev Sharma, Chanchal Sharma, Om Prakash Sharma and Bandhu Sharma also wrote fairly interesting short stories imbued with psychological insight and social awareness. Shiv Kumar Sharma and D. S. Verma both from Himachal have written good short stories.

The writers, however, who have made substantial contribution to Dogri short story during the last decade are Narendra Khajuria, Madan Mohan Sharma, and Narsingh Dev Jamwal. Jamwal with 12 stories collected in two collections called 'Dhukhade Gohte and Tharman Roz' is not as satisfying as the other two. Jamwal writes with a purpose and his avowed aim is to present in Dogri language through local characters the culture of Dogras and their self-sacrifice and their social evils. Though well-intentioned, the finished stories leave something to be desired. Loose structure, excess of sentimentalism and superfluous verbiage detract from the unity of the work and hamper smooth flow. With greater literary discipline he should be able to do better.

Madan Mohan Sharma also suffers from excessive sentimentality and verbosity: He published 27 short stories during 1960's—18 of them in two collections called 'Chanani Raat' and 'Taren di lo'. There is deep humanism and psychological probing of the mind in almost all his stories set in typical Dogra milieu. His handling of social and psychological problems of contemporary society is quite effective. Some of his stories like 'Pathari', 'Jalli', 'Nand Shah di billi', 'Sippi—bijan moti', 'Meri gali da pap', are among the very good Dogri stories of the decade.

Narendra Khajuria's contribution to Dogri short story is perhaps the largest and most enduring. He broke new ground with 'Rochak Kahaniyan' a collection of children's stories which have school children for their characters and their interests as themes and children's world of make believe as the locale. The stories are didactic but quite readable. Stories of 'Neela

Ambar Kale Badal' are more serious and some of them are remarkable for their psychological insight and delineation of contemporary social situation in rural Duggar. In these stories one sees creeping social change, confrontation of old established values with new challenges and values and hard realities of life which shatter hopes and dreams. 'Inami Kahani', 'Ek Samhal', 'Kavata da anta' and 'Ek pattar patajhar da, perhaps are Narendra's best stories and among the best of Dogri stories of the last decade.

Recent Plays

In the field of plays, there has been an addition of two full length plays, two translations of Hindi full length plays, an adaptation of Premchand's 'Pancha Parmeshwar' and three translations of short plays of Tagore, 17 one-act plays including six radio plays and seven one-act plays for children. Translations of Shakespeare's 'Macbeth', Kalidasa's 'Shakuntala', Gorki's 'Lower Depths' were completed and are expected to be published shortly.

Both the original full length Dogri plays—Dinoo Pant's 'Sarpanch' and Ram Kumar Abrol's 'Dehri' have rural Duggar for their locale. 'Sarpanch' is in the tradition and mould of Bawa Jitto and attempts to idealise the legendary Dogra hero Data Ranu who sacrificed his life for his sense of justice and uprightness. The plot is too thin, dialogue stilted and heavy with didactic interpolations and characterisation is rather unnatural. 'Dehri' also suffers from sentimentality, idealism and weakness of characterisation and purpose of the writer to eulogise the self-sacrifice of a young man who revolts against the old feudal system of exploitation in the villages of Duggar is too palpable to be artistically palatable. These plays look too amateurish in comparison with the Dogri translations of Dharmavir Bharati's 'Andhayuga', Mohan Rakesh's 'Ashad ka ek din' and Tagore's three short plays 'Visarjana', 'Dak-ghar' and 'Malini'.

Six of the 17 one-act plays have war (shadows of Sino-Indian and Indo-Pak conflicts of 1962 and 1965 respectively) as their background with emphasis on Dogra valour and patriotism and spirit of self sacrifice and characterisation in these plays also is poor. Seven one-act plays deal with social themes providing interesting sidelights into the lives and minds of common people like a hotel-keeper (Ramnath Shastri's 'Nathi de hotel'), a clerk (Narendra Khajuria's 'Aitwar

di sair'), a retired school teacher, a retired officer and his wife in juxtaposition with a poor family of their own community (Narendra Khajuria's 'Apane Paraye'), an old man and his daughter-in-law (Vishwanath's 'Ghundian'), an affluent woman in revolt against her own social circle and empty life of pleasure (Madan Mohan's 'Sarain'). Madhukar's 'Lehran' is a verse play about the love-legend of Kunju and Chainchalo—a popular folk theme. Jitendra's 'Nhere di tani, sanjogen de mele' is an effective adaptation of a story of W.W. Jacobs. Seven children's plays of Narendra Khajuria's 'As Bhag Jagane Ale Aan' are also quite interesting. D.S. Verma's one act play 'Chirri Chhikka' is also fairly good.

Fiction and Essay

Dogri novel was born in the beginning of 1960's with the almost simultaneous appearance of three short novels—Ved Rahi's 'Har, Beri te Pattan', Narendra Khajuria's 'Shano' and Madan Mohan Sharma's 'Dharan te Dhuran'. These novels are in the nature of social protests against the evils prevalent in the rural Duggar. These evils are *dohri* (illmatching marriage by barter), ruthless and heartless exploitation of the poor by the village money-lender, perpetuation in a different garb of the old feudal structure based on distinctions of caste and wealth. In 'Har, Beri te Pattan', efforts of relatives of Kunto, who stands up against the evil of *dohri* and for the rights of her friend Maya's son Ranu to give her daughter away in *dohri* are frustrated by a low-caste neighbour with the help of a gramsewak. The heroine of 'Shano'—a brave, courageous and resourceful housewife and her husband suffer at the hands of the village moneylender but she gets back her mortgaged plot of land by her sheer self-confidence and by working hard. 'Dharan te Dhuran' depicts the confrontation of old feudal system (represented by Shiv Dayal the raja of Ramgarhi and his henchman Pandit Tikaram) by the new values of social equality (represented by Rasal Singh - an ex-soldier, Tulsi Ram - a scheduled caste bright youngman, and Taro, a woman of easy virtue) and the crumbling of the former which destroys representatives of the latter also but not the new spirit and the new order. Dogri novel has been enriched by three translations—those of Premchand's 'Godan' by B.P. Sathe, Gorki's 'Mother' and Saratchandra's 'Datta'. Recently Shri Vatsa Vikal, who appeared on the Dogri literary scene as a promising

short story writer, wrote a novel 'Phull Bina Dali'. It is a pity that he passed away before the novel was out of the Press.

Like Dogri novel, Dogri, prose essay is a thing of 1960's. Triveni—a joint venture of a husband wife team of Shamlal Sharma and Smt. Shakti Sharma—was the first book of Dogri essays; it appeared in 1961. Then during 1963 and 1964 Prashant brought out a purely Dogri magazine *Rekha* which contributed a great deal to the development of Dogri prose. In 1964 the Cultural Academy of Jammu & Kashmir came forward with a programme of publishing annual collection of Dogri literature and a six monthly literary magazine 'Shiraza'. These gave a further fillip to the growth of Dogri prose and some of the essays that appeared in these formed the inspiration and foundation for Dogri books of essays that appeared subsequently in the latter half of the decade - Lakshmi Narayan's 'Kandayari de Phull', Vishwanath Khajuria's 'Duggar da jeevan darshan' and Shakti Sharma's 'Syarhan'. About the same time Dogri Samstha brought out a collection of papers read at Dogri Writers' first conference in 1967 under the title 'Dogri Sahitya Darpan', and another collections of Dogri essays called, 'Dogri Lekh Mala'. Lakshmi Narayan published a book on literature 'Dogri Sahitya Charcha'. 'Nami Chetana' - a quarterly magazine started coming out from 1967 as an organ of Dogri. Samstha, which offered opportunities to new writers and added further to the growth of Dogri prose. 'Nibandhaval' an organ of Dogri Research Institute also carried some papers in Dogri. Towards the end of the decade appeared 'Kedarnath Shastri's 'Dogri Nibandhaval'—a collection of essays on art, Dogra architecture, history and culture, Vishwanath Khajuria's 'second collection of essays called 'Saptak', a biography of Lal Hans Raj by Mulkraj Saraf, the doyen of Dogri journalists and 'Dogri Kavya Charcha' by Champa and Chanchal Sharma. From Himachal, V.P. Agni, Chandarvirkar and Atma Ram have written essays on literary and other subjects.

Shamlal Sharma has written mostly on Dogri language and its problems in a pedestrian school-master style, Ramnath Shastri has written on diverse subjects ranging from Dogri language to literary criticism, Kedarnath Shastri on Dogri art, culture and architecture in a scholarly style. Shakti Sharma's 'Syarhan' contains some beautiful essays dealing with Dogra

life and culture, evocative of a way of life that is on the way out and tinged with typical Dogra feminine humour. Lakshmi Narayan's essays and sketches are full of ironic humour and witty broadsides on human foibles and weaknesses—only they tend to be too effusive and verbose at places. Vishwanath Khajuria's essays are more personal and intimate and they also deal with aspects of Dogra life that is fast slipping into a thing of the past.

Translations

Besides the translations mentioned earlier, other works translated into Dogri and published during the last decade are 'Bala Bhagwat', 'Baital-Pachisi', Kalidasa's 'Meghadoot', C. Rajagopalachari's 'Mahabharata' and 'Ramayana', Vinoba Bhave's 'Geeta Pravachana', Rabindranath Tagore's 21 selected stories, Jawaharlal Nehru's 'Letters from a Father to his Daughter', Mahatma Gandhi's 'My Experiments with Truth' and Maxim Gorki's stories and essays. A collection of essays translated from English has also been published. The largest contribution in this direction has come from the J&K Cultural Academy, and Dogri Samstha Jammu.

Translations of small pieces from diverse sources appeared in the Dogri magazines also. These included stories from Urdu, Punjabi, Hindi, Russian, German and Hebrew and poems from English, Malayalam and Bengali.

Literary magazines

Magazines took a long time to come and take root. "Nami Chetana", which had made its appearance in the last decade had died after four issues. It was reborn in 1967-68 and has continued to come out in quarterly issues. 'Rekha' a quarterly started by a Jammu journalist in 1963-64 had a short spell of 4 issues and then stopped publication. It contributed a great deal to the growth of Dogri prose and encouragement of new writers. The work left by 'Rekha' was soon taken up by 'Shiraza', a 6-monthly magazine started by J&K Cultural Academy in 1964. Now only two Dogri literary magazines are appearing regularly—biennial "Shiraza" converted into a quarterly and "Nami Chetana", another quarterly. A Dogri fortnightly, 'Phulwari' is also being published in Persian script. Some college and school magazines also carry Dogri sections. From 1st August, 70, a weekly newspaper 'Ranbir', which has some columns reserved for articles connected with Dogri language and literature, has started coming out from Jammu. This has filled the vacuum created by the stoppage of 'Veer Dogra', a weekly which appeared from Simla for some weeks. Himachal government has also been publishing a magazine 'Himabharati' which carries literary compositions in the various dialects of the Pradesh.

DOGRI PROSE IN ITS MAKING

PROF. GAURI SHANKAR

Dogri, according to Sir George Grierson's Linguistic Survey of India had 1,229,227 speakers. The number must have swelled with the rise in population in Jammu alone. It should have, by now, touched two millions or so. Till the publication of Linguistic Survey of India¹ no literature in Dogri was known to have existed except the translation of the Holy Bible by Serampore Missionaries published in 1826. This rendering into Dogri of the Holy Bible is simple and idiomatic and exact and it is easily intelligible to all who understand Dogri when spoken.²

In 1934, a translation in Dogri prose of the Bhagvadgita was brought out by the present writer from Lahore. Previous to that the Linguistic Society of India established in 1928 had published a 'Short Sketch of Dogri Grammar' written by me.

In 1944, the Dogri Samstha, a literary association, came into being in Jammu which has published short stories, translations, poems, dramas, folk-lore and a few novels. That was the beginning of the formative period of Dogri literature. The Jammu and Kashmir Academy for Art, Culture and Languages, an official body has also added quite a few titles to literature in Dogri.³ Dogra Mandal another society, has also taken part in producing a few books in Dogri. All this has happened in the wake of the movement for national liberation under Gandhiji. The desire to preserve some good things of the past and even more so, the nationalistic or regionalistic pride may have combined to create a literary consciousness among the speakers of Dogri in the Jammu territory. This urge has saved the dialect of the area, so it seems, from vanishing from the land of its birth as assimilative processes were working with much vigour under political and economic pressures.

These 25 years during which Dogri assumed its legitimate place augur well for a happy development of literature of classic value. So far much that has been produced is of a current interest. Disgruntled and frustrated men, both young and old have risen to give expression to their political discontent. The present generation of Dogri writers has been much influenced by an inspiring literateur, Shri Ram Nath Shastri. The young writers, his contemporaries, owe much to him for guidance and for setting of suitable literary standards for their pursuit. It is very difficult, of course, to judge and assess contemporary literature which is but a quarter or a century old and awaits the test of time. As already remarked, only a beginning has been made and a handful of young and old men in their patriotic zeal have sung in praise of their Dogra homeland. Parmanand Almast and Madhukar have awakened the Dogri muse from its slumber; the late Narendra Khajuria has given a meritorious example of Dogri prose in his stories, while the late Pt. Hardutt and Dinu Bhai Pant have given illustrations of Dogri nationalistic poetry. Ram Nath Shastri, Pant and Abrol have started the art of playwriting in Dogri. The best in Dogri literature, however, is yet to come.

What was the contribution to Dogri prose made in the 18th and 19th century and the times before that period? To elucidate this, one should go to the archives of Jammu and the neighbouring hill states. The principality of Jammu has a long history. Tradition takes us back to about 3000 years when Jambulochan and Bahulochan established their adjoining principalities of Jammu and Bahu on the right and left banks of the river Tawi. These princes of small states must have used some language of administration and that can be no other than Dogri, the speech of the Durgara tribe which inhabited this sub-mountain region

* Linguistic Survey of India Vol. IX on Dogri.

** See "Bachane ala Koka" from St. Luake.

*** See an introduction to Modern Dogri Literature by Nilambar Dev Sharma, published by J.K. Academy of Art, Culture and Languages, Jammu, 1965.

of the outer Himalaya; watered by the Sutlej, Beas, Ravi, Chenab and Jhelum. The inhabitants of this territory were called Durgaras as mentioned in the Chamba copper plate of 11th century. Panini also refers to them in his Sutra of Ashta-Dhyayi, Trigarta Shashtha, as the tribes living on the use of armament. They were great fighters and were known to belong to martial race.

No historical documents are forthcoming as evidence of official language used in these hill principalities except references to their existence in the times beginning with Muslim conquest. Timur pillaged the temple of Nagarkot (Kangra) and on his return passed through Jammu. Later Jammu became a tributary to the Muslim suzerainty ruling from Delhi. Dharma Chand Prashant in his essay on Prose in Dogri, published in Nibandhavalī (1965) has given specimens of Dogri prose from his collection of ancient documents consisting of a few princely deeds of land grants and other gifts and public announcements. In the essay he refers to one announcement by Raja Dhuruvadev (1664 A.D.) and to a land deed of Ajit Singh (1821 A.D.) and to a grant of Ranjit Dev (1725-80). Specimens of private letters of the times of Maharaja Gulab Singh* and Ranbir Singh are also reproduced. He says that there are a few inscriptions also found at Uttarbaini which await decipherment. The one at Suddha Mahadev is in Sanskrit.**

It is, therefore, evident that the records were forthcoming with the rise of Dogra rule of Maharaja Gulab Singh. But so far no literary production has come to light of this period. Dogri seems to have been used for communicative and official purposes. Except Dattu, no other author has been discovered in the Jammu territory who wrote either in Hindi or Dogri.

Maharaja Ranjit Dev was the ruler of Jammu from 1725 to 1780 A.D. During his times, poet Dattu wrote his 'Brajraj Panchasika' and his famous epic poem 'Vira Vilas' in Hindi verse, a translation of Drona Parva of Mahabharat, which has since been published*** by the J&K Academy under the present writer's editorship. In his 'Brajraj Panchasika', Datt Kavi has

narrated the Kangra campaign of Prince Brajraj, son of Ranjit Dev. In this ballad of 50 stanzas, Kavi Datt has by accident included two stanzas in Dogri, the remaining book being in Hindi verse. These two stanzas represent the distinguishing features of Dogri of Jammu and Kangra respectively. From linguistic point of view, they provide matter for a comparative study of the two dialects as spoken in the 18th century in this region, adjoining Nurpur and Basohali.

The Kangra valley stands unique in possessing a chronicle of kings titled 'Rajauli' which is a translation in Dogri of the original Persian text of the same name. This manuscript was in the collection of the Language Department, Patiala and has now been transferred to Haryana Language Department. The present writer had the privilege of editing the same in 1963-64 for the said department for publication which is understood to be taken up shortly. With the kind permission of the director of the department, this reference is made to this manuscript of 'Rajauli' to illustrate the development of Dogri prose.

The 'Rajauli', as its name indicates, is a narrative of 11 dynasties which reigned from the royal throne of Delhi. It begins with Maharaja Yudhishtara of Mahabharat fame and comes down to the times of Mughal Emperor Shahjehan (1627-58). It was originally written in Persian by Baliram for Prince Dara Shikoh (1614-59), and rendered into Dogri by Tehaldas at the instance of Raja Dhyani Singh of Kotla, who was a contemporary of Raja Sansar Chand of Kangra (1775-1823 A.D.). The original Persian text has not so far been traced.

In the history of Panjab Hills by J. Ph. Vogel (Vol. I, page 262), it is stated that about 1785, the small principality of Kotla, originally in Guler state, was seized by Dhyani Singh, the Wazir of Guler who then made himself independent. Raja Sansar Chand of Kangra concluded a treaty with Dhyani Singh. Therefore, Tehaldas must have translated this 'Rajauli' for his master in Dogri between 1785 and 1811, because in this latter year, Kotla was taken over by the Sikhs.

We are not as much concerned with the contents of this 'Rajauli' as with its language. From the point

* See Specimens of letters in Dogri also found in a biography of Gulab Singh in Urdu by Narsingh Das, 1959, pp. 205-208.
 ** See Indological Journal—V.V.R.I. Vol. V, Pt. 1, 1967, pp 77-78.
 *** See Datt Granthavali, pp. 89 & 94.

of view of history, it is likely that legendary kings might have been incorporated. Folk-lore too must have its share in such stories. However, the fact remains that with the coming in of the Muslim rule, the chronology gets a firm footing, beginning with Mohammad Ghori and coming down upto Shahjehan with whom the narrative closes.

From the linguistic point of view, the 'Rajauli' is a rare manuscript for the study of Dogri prose of the 18th century. It has all the characteristics of the Dogri of Jammu and Kangra, as described in the Linguistic Survey of India. The translation from Persian into Dogri has been done very idiomatically in a simple but forceful language. Persian construction is carried into Dogri, retaining Dogri diction, rhyme and intonation which are apparent in its stylistic rendering. Baliram must have written in elegant Persian for the royal prince. Baliram found an excellent translator in Tehaldas who did an excellent job of Dogri translation of a very important book which was meant to be read by Prince Dara Shikoh, son of Mughal Emperor Shahjehan. How one would wish if he could lay hands on the original Persian manuscript of 'Rajauli' just to judge in what manner and to what extent Tehaldas, the translator, was true to the original and how much he owed to original Persian, the sweetest language of Asia, for his rendering into Dogri, which is no less sweet. Cadence and flow of Dogri is as delightful and charming as the sweet paintings of Kangara and Basohali and this 'Rajauli' is the product of an author who belonged to that colourful region where Dogri is the speech of its inhabitants. The inscriptions on the paintings of that period are also in Dogri written in Takari.*

As the book deals with the rise and fall of dynasties, the tone of the author has been rather pessimistic. His outlook on life seems to be fatalistic, full of pathos and dismay. He shows his disdain for the vanity of human desires and feels scorn for the deceitful and inhuman actions of men who

employ intrigue and villainy to gain the things of the world at the cost of losing their soul. His philosophy of life leans towards sorrow, pain and calamities that one meets in his transitory existence in this ephemeral world. The tragic times of Dara Shikoh must have something to do with the sad and distressing tone of the narrator.

There is another document in Dogri prose, a letter, written in Takari script, by a painter Shiba to his royal patron Maharaja Sansar Chand of Kangara (1775-1823 A.D.). It bears no date but it may be placed at the beginning of the 19th century when the writer's patron was at the height of his glory. The language of the letter belongs to the border region of Kangara and Jammu bearing the characteristics of both. The subject matter of the letter is a complaint against the King's clever accountant who puts obstacles in employing the painter in the King's service**. The painter is left with no alternative but to quit. The style of the letter though not much literary, is dignified, courteous, and useful for historical and linguistic study. The letter has 19 lines on a hand made Sialkot paper, 14" x 10".

It would be evident from the above account that Dogri prose was cultivated in the latter part of the 18th century in the Kangara-Basohali territory. The language of the Painter's letter to Raja Sansar Chand of Kangra and that of 'Rajauli' belong almost to the same period in history and was spoken perhaps in this border land of Kangra and Jammu to which Datt Kavi also belonged. Just as Kangara and Basohali schools of Painting bear close affinities, the school of literary art as practised under Raja Sansar Chand of Kangra, Raja Dhyani Singh of Kotla (Kangara) and Raja Ranjit Dev of Jammu bears close resemblance in language, style and diction. In fact, 18th century was a bright period in the history of this part of the country. These three patrons of literature and the art of painting brought glory to their principalities.

* She Pahari Paintings by K. Khandalwala.

** See journal of American Oriental Society Vol. 86, No. 2 page 210.

PROGRESSIVE TRENDS IN DOGRI POETRY

PADMA SACHDEVA

To a casual observer of Dogri literature, the great strides made by it in recent years may appear miraculous. In less than three decades, Dogri has travelled from a state of oblivion to a position of pride. Today Dogri is an acknowledged modern Indian language with a veritable treasure of literature.

This achievement of Dogri is not, however, as startling as it seems. Even though there has not been any Dogri literature in the near past, there has been constant literary activity, though dormant at times, in the north-west part of the country known as Duggar. Only the Dogra intellectual did not use his language. It was not as if he was cut-off from the mainstream of the national and international literary movements. Progressive poetry, which forms the subject matter of this paper, is a good example of the maturity of thought of Dogri writers.

Pandit Hardutt Shastri is considered to be 'the first modern' in Dogri literature. Though a product of the old order, Hardutt responded to the new spirit of liberty and freedom. The result was a revolutionary poem, 'Your Lanka Can't be saved':

O your Lanka can't be saved
Thine obstinacy, O king, is not good
Evil deeds beget evil results
Thine end, O king, is on hand!

The popular image of Ram Nath Shastri is that of a conservative. But look at these angry words:

For whom this cloud rains?
The heart is parched and dry
Peculiar is this cloud
It drenches spots of its choosing
The rest of land it leaves dry
Incessant is the rain for a selected few
While many an innocent flower-bed
Withers without a drop.

Obviously Shastri's poem with its telling metaphor is an excellent example of progressive poetry.

Dinoo Bhai Pant is a leading light of Dogri poetry. Belonging to a family of average means, Pant was inspired by an ambition to awaken the slumbering Dogra masses. In his celebrated poem, "Jago Duggar," Pant cried out in protest:

'We toil in the scorching heat,
Tread the thorny path;
We overlook ourselves and fill others' homes.
Still we starve. Why?
Why are our houses empty?'

And the following piece is now as well-known as a popular folk song:

Rise O worker!
Wake O peasant!
Thine time has come
God is a hollow humbug
A snare set by the thugs.

In fact protest against oppression of the poor, autocracy and capitalism has been a favourite theme of Dinoo Bhai Pant. At times, Dinoo sounds like an anarchist. In his 'Mangu di Chhabil', the hero loses everything to the capitalist exploiter. Setting fire to the exploiter's house, Mangu vanishes into darkness.

K. S. Madhukar, another angry young poet has also raised a similar voice of rebellion:

Comrade, history needs to be written anew
This history speaks of kings, emperors
Mere eulogies of plumage and crowns,
Written in blood 'midst the din of swords
And kings' tale of terror
It was written in battle haste
Now our history shall be written
In the shining ink of sweat
To the rhythm of hammer blows.

Padma, another representative of the new generation looked at the royal palaces of Jammu through the experience of a mentally perplexed and blind

woman who asked the poignant question, 'Do these royal palaces belong to you?' And, Padma discovers the centuries of cruelty, forced labour and callous exploitation of the poor that went into the making of those imposing structures. She says :

Do these royal palaces belong to you ?
Walls kissing the skies
Palaces full of riches,
These red bricks please the eye
Remind us of our blood.
Boulders were unloaded here from our shoulders,
Here flowed floods of our sweat
Toiling in the burning sun,
Who raised this wall ?
Do these, their homes, belong to you ?
Do these royal palaces belong to you ?

By tradition, the Dogri literature has always been pre-occupied by its immediate environment. The plight of the Pahari belle who yearns for her lover working for livelihood in the plains, the Dogra woman pining for her marshal husband fighting others' battles in remote areas, the sheer joy of living in the hills, the misery of our people—these themes appear incessantly in the literature handed down to us through generations.

The wave of progressive writing brought a whiff of fresh air to the Dogri literature. The concept of international kinship of the proletariat infused in the intellectual a new sense of responsibility—the responsibility to voice the sentiment of struggling humanity everywhere. Death of Lumumba in far-off Congo moved Ram Nath Shastri to address a lyrical letter of congratulations to his widow :

Your mate, O your Lumumba,
Through whose sacrifice today,

This earth has been shaken,
Congo is awakened,
The pride of Africa is stirred . . .
O ray sublime which lost not to darkness.

In a stirring poem, 'Kala Manu', or the 'Black Man', Ved Pal Deep not only draws a terrifying yet fascinating picture of a Negro, he also visualises his pen as a gun on the Negro shoulder. This poem, too, owes its inspiration to Lumumba's murder. It is the same feeling of kinship that Deep feels when he sings 'I was all alone yesterday. Today I form a multitude with my comrades . . . The imperialist designs are but toys of mud. Can they strike against a mountain (of workers and peasants)?'

Deep, in fact, is the high priest of progressive writing in Dogri. His poetry is replete with references to class struggle and the confidence of ultimate triumph of the progressive forces.

Traditionally, Dogri literature has had close proximity with life. Even our earliest writers, like Duttu and Pandit Ganga Ram, wrote only about the people and their joys and sorrows. It is understandable, therefore, that our writers made a rich contribution to the progressive poetry. But this is only one facet of our literature. The poets of Duggar have touched every topic from the down-trodden labourer to the Goddess Vaishno Devi, who, perched on her mountain shrine, guards her simple worshippers. This paper aims at providing the lover of literature with but a glimpse of the vast treasure that my language holds. Once you read it, I have no doubt that you would fall in love with my language which in the words of Dr Ramdhari Singh 'Dinkar', the national poet, "is as beautiful as the mountains."

डोगरी भाषा परिवार

जगदीशचन्द्र साठे

जम्मू व कश्मीर राज्य में १९६१ की जनगणना के अनुसार १०३ मातृभाषाओं की परिगणना की गई है और हिमाचल प्रदेश में २१० मातृभाषाओं की^१। इन सब मातृभाषाओं की परिगणना सार्वदेशिक आधार पर हुई है, और इनमें पंजाबी, बंगाली, भराठी, तमिल इत्यादि सभी भाषाएँ सम्मिलित हैं। अन्य प्रादेशिक भाषाओं के अतिरिक्त इन में स्वप्रादेशिक एक ही मातृभाषा के एक से अधिक रूप भी परिगणित हैं, जैसे गद्दी-चुराही, गद्दी-चमेसाली, गद्दी-हिन्दी। पुनः प्रत्येक स्थान को भी भाषा से सम्बद्ध करने के प्रयत्न दृष्टिगोचर होते हैं, जैसे शिमला-पहाड़ी, तारादेवी-पहाड़ी, धियोगी पहाड़ी, मोलनी-पहाड़ी। कुछ जातिवर्ग नाम भी देखने को मिलते हैं, जैसे राजपूती, अग्रवाली, मुस्लिम-पहाड़ी। इस में जनगणना करने वालों का कोई दोष नहीं है। लोगों ने स्वयं कुछ नासमझी के कारण अथवा समय की परवशताओं को सम्मुख रख कर यह छोटी-छोटी और कुछ बहुत बड़ी भूलें की हैं और हम देखते हैं कि हमारे डोगरा-पहाड़ी प्रदेश की मातृभाषाओं की संख्या बहुत बढ़ गई है। परन्तु वास्तव में इसका कोई सैद्धान्तिक कारण नहीं है।

डोगरी-पहाड़ी क्षेत्र की बोलियाँ

जम्मू व कश्मीर की इन १०३ मातृभाषाओं के लिए भिन्नरसन के भाषा सर्वेक्षण के अनुसार केवल ५३ ही परिगणित हुई थीं। और इनमें से यदि अन्य प्रादेशिक भाषाओं को छोड़ दिया जाए तो केवल १६ ही ऐसी बोलियाँ शेष रह जाती हैं जिन्हें हम जम्मू प्रान्त की मातृभाषाओं में सम्मिलित कर सकते हैं। जम्मू की इन १६ स्थानीय बोलियों के नाम हैं :—

डोगरी	कांगड़ी	किस्तवाड़ी	पुन्छी
गुजरी	गद्दी-भरमोरी	भद्रवाही	लहन्दा
पहाड़ी	चमेसाली	पाडरी	चिभाली
कंड्याली	भलेसी	पोगली	मराजी

इसी प्रकार हिमाचल प्रदेश में १९६१ की जनगणना में प्राप्त २१० सार्वदेशिक मातृभाषाओं में से भाषा सर्वेक्षण के अनुसार केवल ७६ बोलियाँ ही परिगणित थीं इनमें से जो इस क्षेत्र की अपनी कही जा सकती हैं, वह केवल २४ मातृभाषाएँ हैं, और उनके नाम हैं—

डोगरी, कांगड़ी, कुलुई, क्यूथली, गुजरी, भट्याली, वघाटी, पहाड़ी, चमेसाली, होशियारपुरी, कोची (बशैरी-रामपुरी), किस्तवाड़ी, गद्दी-भरमोरी, कहलूरी (बिलासपुरी), सिराजी (शिमला), भद्रवाही, चुराही, हंडूरी, सिरमोरी, भलेसी, मंड्याली, पंगवाली, पाडरी, सुकेती।

इस प्रकार जम्मू प्रान्त में तथा हिमाचल में दस बोलियों के नाम दोनों ओर पड़ते हैं, और जम्मू की अपनी अलग बोलियाँ छः रह जाती हैं, तथा हिमाचल की तरफ अपनी अलग से चौदह बोलियाँ।

पहाड़ी बोलियों का भाषा सर्वेक्षणकार द्वारा वर्गीकरण और उसका आधार

भारतीय भाषा सर्वेक्षणकार ने हमारे डोगरा-पहाड़ी प्रदेश की भाषाओं और बोलियों का मोटे तौर पर भाषाशास्त्र के आधार पर भी वर्गीकरण करने का प्रयत्न किया था, और इनको दो या तीन भागों में विभक्त किया था। इसके अनुसार पुन्छी, चिभाली तथा पोठोहारी को उत्तर-पच्छिमी पंजाब की भाषा लहन्दा के अन्तर्गत, डोगरी, कांगड़ी, कंड्याली, भट्याली, होशियारपुरी तथा कहलूरी को पंजाबी के अन्तर्गत तथा शेष सब बोलियों को एक 'पच्छिमी-पहाड़ी' का समूह बना कर अलग से रखा गया। १९०१ की जनगणना के समय ही पुन्छी को चिभाली की बोली तथा चिभाली को लहन्दा की बोली कहा गया था, तथा डोगरी को पंजाबी की। १९६१ की

^१पृ० २४६, ३२२ और ३२३, टेबल C-V, सैसज् ग्राफ इण्डिया १९६१, वाल्यूम I, पार्ट II-C(ii), लैंग्वेज टेबल्ज।

^२देराघाफ़ ५१२ तथा ५६५।

जनगणना में भी यही उपक्रम रहा है। १९६१ की जनगणना के समय जिन डोंगरा-पहाड़ी स्थानीय बोलियों को पच्छमी पहाड़ी के अन्तर्गत स्थान मिला उनकी सूची परिशिष्ट १ में दी गई है^३।

इस स्थान पर यह उल्लेख करना आवश्यक है कि पच्छमी-पहाड़ी तथा मध्य-पहाड़ी और पूर्वी-पहाड़ी का वर्गीकरण केवल भूगोलिक आधार पर ही किया गया था, जैसा कि ग्रिग्रसन ने १९०१ की जनगणना के समय तथा उसके पहिले कहा था—

“उत्तरी वर्ग की भाषाओं का अध्ययन अभी सन्तोषजनक ढंग से नहीं हुआ है। इसके पूर्व मैं पिछली ही जनगणना में केवल भूगोलिक आधार पर किए गए वर्गीकरण का प्रयोग करूंगा जिसके अनुसार पच्छमी-पहाड़ी, मध्य-पहाड़ी और पूर्वी-पहाड़ी में विभाजन किया गया था।”^४

इससे यह स्वतः स्पष्ट है कि पच्छमी-पहाड़ी समूह के इस वर्गीकरण के पीछे कोई भाषाशास्त्रीय आधार नहीं है, जैसा कि हमारे डोंगरा-पहाड़ी प्रदेश में आजकल प्रचारात्मक ढंग से कुछ बल देकर कहा जा रहा है। इसी प्रकार डोंगरी इत्यादि बोलियों को पंजाबी के अन्तर्गत धकेलने के पीछे भी कोई वैज्ञानिक तथ्य नहीं था, और इसका निर्णय डा० सिद्धेश्वर वर्मा के अनुसंधान कार्य द्वारा हो चुका है। साहित्य एकेडमी द्वारा डोंगरी को साहित्यिक मान्यता प्राप्त होने के पर्यन्त उस पुरानी त्रुटिपूर्ण मान्यता का खोखलापन सब पर विदित हो गया है।

जन साधारण में भाषा विषयक भ्रान्तियां

डोंगरा पहाड़ी प्रदेश की सब बोलियों के नाम, जैसा कि हम देखते हैं, सब के सब स्थानीय नाम हैं। इन में हमें उनके भाषा-शास्त्रीय गुणों अथवा व्याकरण सम्बन्धी विशेषताओं की उपलब्धि नहीं होती, केवल कुछ भूगोलिक जानकारी प्राप्त होती है। जन-साधारण में एक पुरानी धारणा बनी हुई है कि बोली हर पांच कोस पर बदल जाती है। और जनसाधारण को तो बोलियों की विशेषताओं का तुलनात्मक अध्ययन करने की आवश्यकता नहीं रहती। उन्हें कुछ फर्क मालूम हुआ तो उस स्थान का नाम लेकर बोली का नामकरण कर दिया। इस प्रकार हम देखते हैं कि जनगणना से सम्बंधित भाषा परिगणना का भी इसी ढंग से सरलीकृत उत्तर देने का प्रयत्न हुआ है। कहने का तात्पर्य यह नहीं है कि वस्तुतः डोंगरा-पहाड़ी प्रदेश में भाषा, बोलियां और उप-बोलियां नहीं हैं। हमारे विचाराधीन तो यह समस्या है कि जो

भी बोलियां मिलती हैं उनका वर्गीकरण वैज्ञानिक ढंग पर न होकर लोक श्रुति के आधार पर अनुमान प्रमाण बना कर इन बोलियों का अस्तित्व स्थापित करने का प्रयत्न हुआ है। और जैसा कि हमने १९६१ की जनगणना के सम्बंध में ऊपर उल्लेख किया है, स्थानीय उपबोलियों के इस प्रकार के उपक्रम से उनकी संख्या पहले की अपेक्षा कहीं तेजी से बढ़ी है। ऐसा भी देखने में आया है कि भाषा सर्वेक्षणकार के समय जिन बोलियों को कल तक हिन्दूरी और सिराजी कहते थे उनके स्थान पर लोक-मानस ने एक नया नाम ‘महामू’ अथवा ‘महामू पहाड़ी’ बना दिया है। जहां हन्डूरी और सिराजी बोलने वालों की संख्या १३८ और २ रह गई है, वहां महामू पहाड़ी की संख्या २५,६६८ हो गई है। ग्रिग्रसन ने विभिन्न भाषाओं के विभाजन के लिए ऐतिहासिक विकास को ही आधार बना कर वर्गीकरण करते समय परम्परा-गत मानी जाने वाली भाषाओं, बोलियों और उपबोलियों को ही सामने रखा। परन्तु आज ग्रिग्रसन की हन्डूरी और सिराजी का क्या हाल है। तो क्या हम उसके बनाए हुए आधार को आज के वैज्ञानिक युग में अपना सकते हैं? भारत के अन्य भी कई क्षेत्रों में ग्रिग्रसन द्वारा बनाए गए मनघड़त भाषाविषयक भ्रान्तियों के विरुद्ध आवाज उठाई गई है परन्तु डोंगरा-पहाड़ी प्रदेश में भाषा विशेषज्ञों के अलावा ग्राम लोगों में कई प्रकार की भ्रान्तियां बढ़ती ही जा रही हैं।

डोंगरी भाषा परिवार की समग्रता

जब हम डोंगरी भाषा-परिवार का नाम लेते हैं तो वे सब भ्रान्तियां हमारे सामने खड़ी हो जाती हैं। इन्हीं को ध्यान में रखते हुए कुछ मास पूर्व मैंने मेजर-जनरल (रिटायर्ड) जे० सी० कटोच से एक प्रश्न पूछा था कि डोंगरा रजिमेंट में सिरमौर से पुंछ तक के समस्त डोंगरा-पहाड़ी इलाके के लोग वहाँ एक स्थान पर एकत्र होकर परस्पर कौन सी भाषा में बातचीत करते हैं? इस प्रश्न का जनरल कटोच ने निःसंकोच भाव से स्पष्ट उत्तर दिया कि डोंगरा रजिमेंट में वे सब डोंगरी बोलते हैं। निःसंदेह यह बात बड़ी महत्वपूर्ण है कि डोंगरा-पहाड़ी लोग जब इकठे बैठते हैं तो वे सब डोंगरी व्यवहार में लाते हैं। और इस तथ्य के पीछे ठीक वही भावना दृष्टिगोचर होती है जिसके अधीन पच्छमी हिन्दी क्षेत्र के बाहर के लोग, जैसे बिहारी, राजस्थानी कुमायूँ-गढ़वाली इत्यादि भी खड़ी बोली को अपनी मातृभाषावत् समझते हैं अथवा हिन्दी की बोधगम्यता के कारण उनकी यह धारणा बन गई है कि उनकी स्थानीय बोली शिष्ट हिन्दी का ही एक विभेद है।^५ हमारे कहने

^३देखिये पृ० ccxxii इंट्रोडक्टरी नोट, सैंसज् आफ इण्डिया १९६१, वाल्यूम I, पार्ट II-c (ii)।

^४पृ० ४२६, सैंसज् आफ इण्डिया, १९६१, वाल्यूम I, पार्ट II-c (ii)।

^५देखिये पृ० clxxvi सैंसज् आफ इण्डिया, १९६१, वाल्यूम I, पार्ट II-c (ii)।

^६देखिये पृ० cc iii पर भाषा विशेषज्ञ के विचार, इसी ग्रन्थ में।

का तात्पर्य यह है कि जिस प्रकार डोगरा-पहाड़ी लोगों का अपना प्रादेशिक समाज है उसी प्रकार उनकी सांझी भाषा डोगरी का अपना सर्वमान्य क्षेत्र है तथा अपना सर्वमान्य स्थान है।

जहाँ एक ओर देश के सैनिक शिवरों में डोगरी भाषा का क्षेत्रीय दृष्टि से एक सार्वभौमिक रूप हमारे सामने उभरता है वैसे ही दूसरी ओर साधारण जन जीवन में भी डोगरी का व्यापक भाषागत साम्य दिखाई देता है जिसका प्रमुख प्रमाण हमारे डोगरा-पहाड़ी प्रदेश के लोक गीत हैं जो चिरकाल से लोकवाणी की एकता का उद्घोष करते आ रहे हैं। डोगरी के लोक गीत कांगड़ा, मंडी-मुक्त, ऊना, बिलासपुर, चम्बा, कुलु और जम्मू की सांझी संपदा है। इस संयुक्त इलाके के लोक गीतों की बोधगम्यता इस विशाल पर्वतीय भूभाग की भाषा को किन मधुर मंजुल शृंखलाओं में बाँध कर किस प्रकार एक सहज तादात्म्य स्थापित कर सकी है, इससे कौन व्यक्ति अनभिज्ञ होगा। यदि हम इन तथ्यों को हृदयंगम कर सकें तो हमें डोगरा-पहाड़ी प्रदेश की भाषा के सरस नियमों को समझने में कठिनाई नहीं हो सकती क्योंकि इन समस्त प्रादेशिक बोलियों की आपसी बोधगम्यता तथा भाषा नियमन डोगरी के ही समान है। यद्यपि उनमें स्वानीय अन्तर और विभेद भी मिलते हैं, वह सब डोगरा-पहाड़ी प्रदेश की भूगोलिक स्थिति को सम्मुख रखते हुए मैदानी इलाकों के मुकाबले में कोई ज्यादा नहीं है।

डोगरी की ध्वनि रचना की अन्य बोलियों से तुलना

इन सब बातों को परखने के लिए हम इन बोलियों में प्राप्त कुछ प्रमुख ध्वनिरचना सम्बन्धी विशेषताओं का तुलनात्मक अध्ययन करेंगे।

प्रकार उच्चारण

भाषाविज्ञान की दृष्टि से बोलियों की पारस्परिक बोधगम्यता उनकी एकता का बोध कराने का एक मुख्य गुण है। इस बोधगम्यता का आधार उन बोलियों के समूह की ध्वनिरचना का साम्य है। डोगरा-पहाड़ी प्रदेश की बोलियों में ध्वनिरचना के कई गुण एक जैसे हैं। डोगरी में हकार का उच्चारण उससे सम्बन्धित स्वर में परिवर्तित हो जाता है, जैसे 'सुहाग' के लिए 'सुआग', 'होशियार' के लिए 'उशेयार', और 'कड़ाही' के लिए 'कड़ाई'। शिमला जिले में 'उशेयार' का 'शेयार' हो रह गया है। 'सुआग' और 'कड़ाई' या 'कड़ाउ' भी डोगरी जैसे हैं। इसी प्रकार 'अल्ल' (हल), 'अक' (हक), 'रियान' (हैरान), 'अजम' (हजम), 'अवा' (हवा), 'पैला' (पहला), 'इमाचल' (हिमाचल), 'अरड़' (हरड़) में शिमला की तरफ भी 'ह' का स्थान स्वरों ने ले लिया है। शिमला जिले के निचले-महासू की बोली में 'लुश न ओआ', 'शक ओआ', 'पैसे रा ओआ और न ओआ' ऐसे साधारण वाक्य हैं जिनमें 'ओआ' (हुआ) तथा 'ओणा' ठंड डोगरी के प्रयोग हैं। चमेआली, मंडेआली तथा कांगड़ी के वाक्यांशों, 'तसल्ली नीं होइ', 'बने दा होणा

ते नी होणा', में ऊष्मण हकार बराबर चलता है, परन्तु कुछ ऐसे भी शब्द हैं, जैसे 'एइ' (इए), 'देआ' (देहा, जेहा), जिनमें ऊष्मण का लोप हो जाता है। जिला शिमला के ऊपरी महासू की बोली में 'एजी जगै दै सड़' वाक्य में 'एजी' (यही) एक बड़ा सुन्दर उदाहरण है। इसमें 'यही' शब्द की दोनों ध्वनियों ने आपस में स्थान बदल लिया है और इसीलिए 'हेयी' का उच्चारण 'एजी' हो गया है, जिसमें 'हे' 'ए' में बदल गया है और 'यी' 'जी' में। भदरवाही में 'ह' के लोप से 'रहता' का रूप 'रातो' हो गया है। मिरमौरी में साऊकार (शाहुकार), चा (चाहना), ओउं (वह), मोइत (मोहित), इत्यादि अनेक शब्द हमारी भाषा की इस सांझी विशेषता के शोक्त हैं।

मूर्धन्य 'ल'

लकार के उच्चारण में दो भेद मिलते हैं, एक दंत्य तथा दूसरा मूर्धन्य। डोगरी तथा अन्य बोलियों में कई शब्द ऐसे प्राप्त होते हैं जिनमें मूर्धन्य ल का उच्चारण एक सा ही रहता है, जैसे—

डोगरी	चमेआली	कांगड़ी	मंडेआली	महासू
बाहलाणा बठालणा	बहालणा	बठालणा	बठालणा	
बोहालणा	बोहालणा	बोहालणा	बोहालणा	
धोला	धोला	धोला	धोला	
गुआल	गुआल	गोआल	गोआल	
जलणा	जलणा	जलणा	जलणा	
रलाणा	रलाणा	रलाणा	रलाणा	मलाणा
तौला	तौला	तौला	तौला	

मूर्धन्य लकार के इन उदाहरणों से हमें स्पष्ट हो जाता है कि इस ध्वनि का प्रयोग सब स्थानीय बोलियों तथा डोगरी में एक सा ही बना रहता है।

रेफ

पंजाब की मैदानी भाषा में रेफ का प्रायः लोप हो जाता है। परन्तु डोगरी-पहाड़ी इलाके की सभी बोलियों में रेफ का प्रयोग चलता आ रहा है। इसके उदाहरण यह हैं :-

पंजाबी	डोगरी	चमेआली	कांगड़ी	मंडेआली
तिन	त्रै	त्रै	त्रै	त्रै
ती	त्री	त्री	त्री	त्री
वत्ती	वत्तरी	वत्तरी	वत्तरी	वत्ती
तरबजा	त्रुंजा	त्रपुंजा	त्रुंजा	त्रुंजा
जोतना	जोतर्ना	जोतर्ना	जोतर्ना	जोतर्ना
पिंड	प्रां	प्रां	प्रां	प्रां
स्याद	स्याद	स्याद	स्याद	श्राद/स्याद
बरीक	ब्रीक	ब्रीक	ब्रीक	ब्रीक
जराव	जाव	जाव	जाव	जाव

व का र उच्चारण

पंजाबी की यदि डोगरी से तुलना की जाए तो डोगरी व-भाषी और पंजाबी व-भाषी बोलियां बनती हैं। परन्तु वकार ध्वनि केवल मात्र डोगरी का स्वभाव न होकर समस्त डोगरा-पहाड़ी प्रदेश का स्वभाव है, जैसे—

पंजाबी डोगरी चमेआली कांगड़ी-मंडेआली

वाल	वाल	वाल	वाल
वाहा	वाहा	वादा	वह/ वाहा
वाणां	वानां	वाणां	वाणां
वडा	वडा	वडा	वडा
वी	वी	वी	वी
नवे	नव्वे	नव्वे	नव्वे
वेडा	वेडा	वेडा	वेडा
विछोड़ा	बछोड़ा	बछोड़ा	बछोड़ा
बख	बख	बख	बख
वर्तना	वर्तना	वर्तना	वर्तना
वस	वस्स	वस्स	वस्स

महासू में भी भगवान (भगवान), बगद या बगत (वक्त), परवाह (परवाह), वाजी या बिजी (बिना), इत्यादि अनेक शब्दों में व के स्थान पर व का ही प्रयोग मिलता है। इससे हमें स्पष्ट हो जाता है कि डोगरा-पहाड़ी इलाके की समस्त बोलियां व-भाषी हैं।

य का ज, तथा य ध्वनि का स्वरों में परिवर्तन

डोगरी में अक्सर यकार का उच्चारण जकार से होता है। यही प्रक्रिया अन्य डोगरा-पहाड़ी प्रदेश की बोलियों में भी प्राप्त होती है।

हिन्दी डोगरी कांगड़ी-मंडेआली

यश	जस	जस
यदा	जद्, जद	जदी
युद्ध	जुद्	जुद्
योधा	जोदा	जोदा
यार	जार	यार
यज्ञ	जग्ग	जग्ग
संयोग	संजोग	संजोग
योग्य	जोग	जोग
यंत्र	जंतर	जंतर
आश्चर्य	चर्ज	चर्ज
यत्न	जतन	जतन
या	जा/जा	या
सूर्य	सूरज	सूरज
यात्रा	जात्रा	जात्रा

इससे हमें पता लगता है कि यह प्राकृत प्रभाव प्राचीन काल से हमारे डोगरा-पहाड़ी प्रदेश में व्यापक रूप से चलता आ रहा है।

कई शब्दों में यकार ध्वनि स्वर ध्वनि में परिवर्तित हो जाती है, जैसे दया>देया; नयना देवी>नैना देवी; विनय>विने; समय>समां, समें; भय>भै, भी; ज्ञान>गेग्रान; ध्यान>तेग्रान, देग्रान। यह ध्वनि परिवर्तन भी सारे डोगरा-पहाड़ी प्रदेश की बोलियों में दृष्टिगोचर होता है।

व का म में परिवर्तन

हम प्रायः देखते हैं कि पंजाबी में जिन शब्दों में 'व' प्रयोग में आता है, डोगरी तथा अन्य बोलियों में वह 'म' ध्वनि में परिवर्तित हो जाता है, जैसे—

पंजाबी	डोगरी	कांगड़ी-मंडेआली	महासू
अठवीं	अठमी	अठमी	आठी, आठवी
नौवीं	नौमी	नौमी	नौवी
दसवीं	दसमी	दसमी/दसवीं	दसवी, दशवी
सावें पा	सामें पा		
रवीं	रमेंआं, रोणां	रेआं, रोणां	रीणा
पवीं नां	पमेंआं नेंइ	पौदा मत	
दोवें	दमें	दोएं	

इस प्रकार हम देखते हैं कि डोगरी-पहाड़ी इलाके की बोलियों में संस्कृत का 'म' बराबर चलता आ रहा है, पर पंजाबी में उसका प्रयत्नलाघव से 'व' हो गया है।

संस्कृत के चौथे वर्णों का उच्चारण

डोगरी में घ, झ, ढ, भ इन चौथे वर्णों का उच्चारण क्रमानुसार साधारणतया क, च, त, ट, प हो जाता है, जिसमें कुछ दबाव बना रहता है। परन्तु लिखने में चतुर्थ वर्ण ही लिखे जाने का प्रचलन है। इसी कारण विभिन्न बोलियों का उच्चारण सप्रतीत करने में काफी कठिनाई सामने आती है। इस उच्चारण भेद के लिए वही उदाहरण लिए जा सकते हैं जो इस लेखन पद्धति के प्रभाव से बच पाए हैं, जैसे—

घ	झ	घ	ढ	भ
डोगरी	वहर	चहारी	तहन	टहोल
(घर)	(भारी)	(घन)	(डोल)	(भार)
चमेआली	घर	मंभ	कुध	कडा
	(में, बीच)	(कहाँ)	(निकालो)	(प्रातः)
कांगड़ी	घर	समज	घण	कडा
मंडेआली	(समझ)		(निकालो)	(प्रातः)

इन सबमें ह का उच्चारण ऊष्मण रहित है।

महासू	घड़ी घड़ी	समज	घड़ी	ढोलोरा	लाव
	(बार बार)	(समझ)	(रोज)	(पत्थर का)	(लाभ)
भदरवाही	घर		धख		भोइ
			(पास)		(होइ, हुइ)
किश्तवाड़ी	घर	मनज	धन		
		(मांझ, में)			
		धूज			
		(बूझ)			

अनाज	नाज	नाज	नाज	
अनर्थ	नर्थ	नर्थ		अनर्थ
अध्याय	तेआ	धेआ	देआए	तेआए
आवाज	वाज, वोआज	वाजाउ आज	वाज	वाज
आसमान	स्मान	समान	समान	समान
अनोखा	नोखा	नोखा	नोखा	नोखा
आसान	सान	सान	सान	सान

इसी प्रकार कुलूई तथा सिरमौरी में भी दालत (अदालत), नाज (अनाज), लूचा (आलूचा), न्हेरा (अन्धेरा), इत्यादि कई शब्द बिलासपुरी तथा डोगरी के समान उच्चारित होते हैं।

अध्ययन > अदययन (महासू) > तेअन (डो०)
 ध्यान > द्यान (महासू) > तेआन (डो०)
 विचारधारा > विचारदारा (महासू) > विचारतारा (डो०)
 उदाहरण > दारण (महासू) > उदारण (डो०)

इन उदाहरणों में हमें संस्कृत से डोगरी तक पहुंचने में जो उच्चारण विभेद हुआ, उसकी एक बीच की कड़ी उपलब्ध होती है।

ध्वनि रचना की तरह ही व्याकरण के नियमों की समता से भी विभिन्न बोलियों का परस्परिक सम्बन्ध स्पष्ट होता है।

डोगरी व्याकरण की अन्य बोलियों से समता

अब हम डोगरी व्याकरण सम्बन्धी मुख्य विशेषताओं का तुलनात्मक अध्ययन करेंगे।

लिंग तथा वचन

डोगरी तथा अन्य बोलियों में लिंगभेद प्रायः एक समान ही है। इन सबमें दो ही लिंग, पुलिग और स्त्रीलिंग हैं, और दो ही वचन, एकवचन और बहुवचन मिलते हैं, जैसे डोगरी तथा अन्य कई भाषाओं में।

संज्ञा

अकारांत

महासू में कंजूस, डर, लोक, नौकर, फसल, दुःख, शक, पागल, यह सब शब्द अकारांत पुलिग संज्ञा रूप हैं, और सारे डोगरा-पहाड़ी इलाके में इसी प्रकार मिलते हैं। मंडेआली में ईट (इट), ताक (तक), मसीवत, जगह (जगा), गोद, नणाद (ननाण), बहन (बैण), धार, गल्ल, आग, पुलम, यह सब

पूर्वी हिमाचल में 'गम्बीर' (गम्भीर), 'द्यान' (ध्यान), 'सम्बन्धित' (सम्बन्धित), 'इतिहासिक' (इतिहासिक), कुछ इसी प्रकार के शब्द हैं जो डोगरी के अनुरूप बैठते हैं।

इसी प्रकार हम देखते हैं कि डोगरी के अतिरिक्त अन्य बोलियों में भी कुछ कुछ प्रवृत्ति चतुर्थ वर्णों में उच्चारण परिवर्तन की विद्यमान है, परन्तु लगभग उन सभी बोलियों में चतुर्थ वर्णों का उच्चारण डोगरी के अनुरूप पूरी तरह ऊष्मण की दुर्बलता नहीं दिखाता। यह उच्चारण भेद रहते हुए भी डोगरी लिखने में चतुर्धाक्षरों का ही प्रयोग होता है। इसलिए जहां डोगरी पढ़ने वालों को काफी असुविधा हो वहां इससे पूर्वी प्रांचलिक बोलियों का यह विभेद बड़े ही सुन्दर ढंग से सुलभ जाता है और उनके लिए चतुर्थ व्यंजनों की लिखाई उनके अपने उच्चारणों के अनुरूप हो जाती है।

आदि अकार तथा आकार का लोप

डोगरी की एक प्रमुख विशेषता आदि 'अ' अथवा 'आ' ध्वनि का लोप है। यह विशेषता हमें डोगरा-पहाड़ी इलाके की अन्य बोलियों में भी उनी प्रकार मिलती है, जैसे—

शब्द	डोगरी	कांगड़ी	मंडआली	महासू	नेपाली
आराम	राम	राम	राम	आराम	
आकाश	गास	गास	काश, गास	अकाश	
अमावस्या	मस्सेआ, आस	मस्सेआ, उवांस	वांस	अमावस्या	
अमरूद	मरूद	मरूद	अमरूद	बलौटी	

अकारांत स्त्रीलिंग संज्ञा रूप हैं, और डोगरी तथा इसकी सभी बोलियों में एक से हैं। इन सबके बहुवचन '-ए' अथवा '-आ' विभक्तियों के लगाने से बनते हैं।

आकारांत

कांगड़ी में मौका-मोक, टुकड़ा, फंसला, भारा, रस्ता, घड़ा, महीना, श्रम्बला, आटा, लोटा, पता, सोदा, दरया, इत्यादि कई आकारांत पुलिग शब्द हैं, तथा छा, जगा (जगह), बरखा, ककंशा, जुनासा, दशा, प्रशौसा-प्रासैसा स्त्रीलिंग शब्द हैं। और यह लगभग सभी बोलियों में एक सामान मिलते हैं। इन सबके बहुवचन '-ए', अथवा '-आ' विभक्तियों के लगाने से बनते हैं।

ईकारान्त

जिंदगी, भगती, सौस्कृती-संस्कृती, खुशी, आरती, मिट्टी, मक्खी, इत्यादि शब्द सब बोलियों में स्त्रीलिंग में चलते हैं, तथा आदमी, रिशी, मुनी इत्यादि कई शब्द सभी बोलियों में एक समान ही पुलिग प्रचलित हैं। इनके बहुवचन '-इयां', अथवा '-इण्' विभक्तियां लगाने से बनते हैं।

उकारान्त

पखरू-पखेरू, चोलणु, लहंगुणु, टलडु, सेउ, खंदोलु, चजरू जैसे सारे लघुतावाचक पुलिग शब्द सारे डोगरी-पहाड़ी क्षेत्र में व्यापक रूप से इस्तेमाल होते हैं। इनके बहुवचन '-ए' विभक्ति लगाने से बनते हैं।

ओकारान्त तथा औकारान्त

डोगरी तथा अन्य सभी बोलियों में ओकारान्त शब्द एक समान आकारान्त बन जाते हैं, जैसे, चा (चाय, चाव, चाओ), भा (भाव, भाओ) दा (दाव, दाओ) और पा (पाव, पाओ)। पर इन सब बोलियों में यकारान्त, औकारान्त अथवा ऐकारान्त बन जाते हैं जैसे गौ (गाय), पौ/भौ (भय), जौ (जय) इत्यादि। महासू में तो औ का व्यवहार खूब चलता है और इन सबसे अधिक रहता है, जैसे आज का 'आजौ', प्रकट का 'प्रौगौट', किसी का 'कौसी', दमाग का 'दमागौ', असली का 'औसली' हो जाता है। परन्तु महासू बोली की यह विशेषता हिमाचल के अन्य भागों में दृष्टिगोचर नहीं होती। ओकारान्त तथा औकारान्त शब्दों का प्रयोग पहाड़ों के ऊपरी घाटियों तथा उपत्यकाओं में तथा गुज्जरी जैसी विशेष कबीले की बोली में अधिक प्रचलित हैं। भदरवाही में फंदो (फायदा), टुकड़ो (टुकड़ा) तथा किशतवाड़ी में नकडू (टुकड़ा) जैसे प्रयोग मिलते हैं।

इस प्रकार संज्ञा के रूप जम्भू, कुलु, चम्बा, मण्डी और विलासपुर-होशियारपुर-ऊना के क्षेत्रों में विशेषकर एक ही से रहते

हैं तथा महासू और ऊपरी पहाड़ों की घाटियों में कुछ फर्क पड़ता दिखाई देता है।

कारक विभक्तियां और परसर्ग

करण कारक के लिए कुलु में 'ऐ' विभक्ति चलती है, जैसे 'कंसै एक एक केरिया देवकी रे छोह यार्ण मारी शेटी।' कांगड़ी में भी यही प्रयोग है जैसे 'फते श्रम्बरे बसी दिखी करी बोल्या'। मण्डयाली का वाक्य है, 'सुन्दरे तेस री एक बी गल नी मनी'। सिरमौरी का प्रयोग है, 'राणीए सी बलाया'। महासू में वाक्य है, 'हामी री सरकारे बोडै बोडै काम किये'। डोगरी में भी 'ऐ' तथा 'ए' दोनों विभक्तियां प्रयुक्त होती हैं। डोगरी में 'कंसै बड़े पाप कमाए' और 'सरकारे बड़े बड़े कम्म कीत्ते' भी ठीक उसी प्रकार चलते हैं जिस प्रकार कुलुई तथा महासू में। 'रामे गा दी लोआद चंगी नैंड निकली' और 'राणीए राजे गी अपने बचना दा चेत्ता कराया' सरमौरी, कांगड़ी तथा मण्डयाली के समान है।

कर्म कारक के लिए मण्डयाली का प्रयोग है, 'मनिए जो दूजी दफा ज्वानी आई री।' कांगड़ी का प्रयोग है, 'मनां जो मनाई करी, ध्याना जो जमाई करी', महासू के प्रयोग हैं, 'तेस खे' (उस को) (सोलन), 'मां के' (मां को) (वसन्तपुर), 'मा ले' (सरहान) सरमौरी का प्रयोग भी 'मांखे' कुलु का प्रयोग है, 'कंस देवकी बी मारी सका ती पर टली गोऊ', चम्बा में भरमौरी प्रयोग है, 'बणा मंभ भेडा बकरिया जो घा ना भूणा'। डोगरी का सर्वाधिक प्रयोग है 'मनिए गी', 'मनां गी', 'देवकी गी' पर पहाड़ी क्षेत्रों में 'मनां जो', 'समाजे जो', 'सरकारा जो' का प्रयोग भी चलता है। यह भी ध्यान देने योग्य बात है कि महासू और सिरमौरी का 'खे' और 'के' प्रत्यय डोगरी के 'गी' के पास है परन्तु कुलु का 'बी' तथा कांगड़ा का 'जो' प्रत्यय अलग रह जाते हैं।

सम्बन्ध कारक के लिए डोगरी, कांगड़ी, चम्बेवाली, हुशियारपुरी, मण्डियाली, कुलुई, महासू, और सरमौरी के सारे इलाके में एक समानान्तर प्रक्रिया मिलती है। जो इलाके पंजाब के मैदान के साथ लगते हैं वहां 'दा', 'दी', 'दे' लगाकर, तथा पूर्व में हिन्दी भाषी इलाके के सम्पर्क में आने वाले इलाकों में 'का', 'की', 'के' के प्रयोग मिलते हैं। परन्तु इन इलाकों के पीछे पहाड़ों में सर्वत्र 'रा', 'री', 'रे' का प्रयोग मिलता है, जिस के साथ साथ या तो 'दा', 'दी', 'दे' चलता है। इस प्रकार पूर्व के सिरमौरी तथा महासू के पान्चलो में 'का', 'के', 'की' और 'रा', 'रे', 'री' दोनों के साथ 'दा', 'दी', 'दे' बराबर चलते हैं, तथा इनके पच्छिमी इलाकों में 'रा', 'रे', 'री' और 'दा', 'दे', 'दी' का ही प्रयोग होता है।

इनके साथ विभक्तिक रूपों में भी समानता है जैसे सिरमौरी में 'आपणे बेटेके' 'ऐस के', 'तेस के' 'काम का' प्रयुक्त होते हैं तो कांगड़ी, डोगरी और चमेघाली में 'अपने पुत्तरे दे', 'एस दी', 'उस दी', 'कम्मा दा' प्रयुक्त होते हैं। महासू में भी 'दमागी दी' (दमागा दी), 'पहाड़ो दा' (पहाड़ दा), 'भाप दी' (भासा दी) इत्यादि रूप चलते हैं। इस प्रकार महासू में 'जागै रा' तथा 'जागै दा' दोनों चलते हैं। ऊपरी महासू में भी 'देवी भागवत दे बात' और 'उपरि महासू दे मन्दिर', अथवा 'उपरि महासू दी खाणे पीणे री' जैसे व्यापक प्रयोग मिलते हैं।

अधिकरण कारक

कांगड़ी का प्रयोग है 'बुल्हे च', गराए बिच' या 'देसे अन्दर'। महासू में पंजाबी के 'मंभ' वाला प्रयोग है 'इतैरै माँछी री भापे रा निर्माण', कुलुई में प्रयोग है 'हुवां च', 'घुप्पां च' जिसमें शब्दों का विभक्तिक रूप पंजाबी के समान है, सिरमौरी का प्रयोग है 'गौरी मेख' (घर में), 'पताली मेख' (पाताल में), मण्डेघाली के प्रयोग हैं 'घ्याडिया', 'सांभा', 'हर महीने', 'घरा' (घर में), 'फौजा अन्दर' 'यागणा मंभ', तथा चम्बेघाली में 'धोड़े बिच्च', 'घरा जो', 'अस मंभ' इत्यादि प्रयोग हैं। हम देखते हैं कि कांगड़ी चम्बेघाली, मण्डेघाली तथा कुलुई के प्रयोग डोगरी के से ही हैं।

सर्वनाम

डोगरी तथा अन्य स्थानीय बोलियों में सर्वनाम के रूप भी इन की एकता के परिचायक हैं, जैसे—

हिन्दी पंजा० डोगरी कांग० चमेआ० कुलुई मण्ड० महासू सरमौरी

मैं मैं अउं/मैं मैं हाऊं हाऊं मैं/हांऊं आऊं मी/मैं/ ओउं/हैं

हम असां असें असां असी आसा आसा हामैं हम/हामें असी अस असे हामे आसे आमैं

तू तू/तैं तू/तैं तू/तैं तू तू तू तू तू

वह ओ ओ/सैं सैं ओ/सैं सो तेस सैं/सैं सी/सीउ/तिस

यह एह ए/एस एह/एस ऐ(ह) ए ये ऐ/एस ई

इस इस इस इस ए ए एस, ए एस एस

क्रिया तथा वाक्य रचना

डोगरी तथा अन्य स्थानीय बोलियों में क्रिया के रूप तथा वाक्यरचना बहुधा एक समान है।

मण्डेघाली के यह वाक्यांश तथा मुहावरे ठीक डोगरी के अनुरूप हैं—

एकी दिना सभी लोके सुणेया जे म्हारे देशा रे एकी कुणे काश-

मीरा रे अन्दर पाकिस्ताने हमला करी दितेया। सुन्दर घरा बेल्हा बैठी रहा था। मनीया भयेरी नाहू लगी रहेया करदा, पर सुन्दरे तेस री एक बी गल नी मनी। फौजा अन्दर भरती हुई कने लड़ाइया पर चली गया। लड़ाइया रे मदाना तिने एहड़ी भादरी दसी जे अज तक किन्हीये नी दसी री थी।

खुय मेहनत किती।

खाद बी दिती।

गरीबिया रे दिन लंघी गए।

पूर्वी हिमाचल (महासू) के यह वाक्यांश तथा मुहावरे भी ठीक डोगरी के अनुरूप हैं—

इमांचली लोक फजूल खर्च नी करदे।

एतीरे लोक अमीर नी ऐ पर एती सवी इतने गरीब बी नी।

नीले काशा एठे कोई नी रैन्दा।

मारीया सरकारा अणपा खर्चा भी घट करने री घोषणां करी दिती ऐ।

प्रदेशा दे तकनीकी शिक्षा बड़ने लगी री।

पूर्वी हिमाचल (जिला शिमला) के कुछ वाक्यांश इस प्रकार हैं—

एकी कंजुसो हागे थोड़ा जैया पैसा था।

तिनीए सब कुछ बेची रो एक सुन्ने री ईंट लई लई।

पर ये सब करी रो भी से खुश न ओआ।

इन वाक्यों में ओकार का प्रयोग जम्मू की गुजरी बोली के ही अनुरूप है।

पूर्वी हिमाचल के जिला सिरमौर के वाक्यांश तथा मुहावरे इस प्रकार हैं—

ई कथा भोत सालो प्राणी सिरमौरी रे एक राजे रीओ सो।

म्हारे सरमौरो में एक बड़ा राजा ओआ।

त्योरे एक राजकुमार जमा। सी भोत सोणा था। जब सीउ

बड़ा ओआ।

त्यो बोला भी बचाणे रा कुछ डंग सोच।

अच्छा तू इपी ('ब' का उच्चारण 'ख' के अनुसार) काम कर।

वई कुण आदमी आणा था ?

विलासपुर, जो पूर्वी हिमाचल में महासू के पश्चिम में, कांगड़ा और मण्डी के दक्षिण में तथा ऊना (होशियापुर) के पूर्व में स्थित है, वहां की डोगरी बोली के वाक्यांश तथा मुहावरे इस प्रकार हैं—

मेला नलवाड़ी विलासपुर, च बड़े ही चावा कने मनाया जांदा। हर साल चैता रे चार प्रविष्टे जो इस मेले री खुण्डी

गडोंदी। कुल अठ मेले हुन्दे। इनांच पहले चार मेले पशुआं रे हुन्दे। इक खास खासियत इस मेले री एई, भई, इस विच्च छिन्न घुलदी से जे इत्थी रियां लोकां जो बड़ी खरी लगदी।

विलासपुर के पश्चिम में ऊना (होशयारपुर) की बोली में डोगरी की वाक्यरचना तथा मुहावरा इस प्रकार है—

इक कंजूसे वाल थोड़ा जिहा धन था। उहनी अपना सब कुछ बेची दित्ता। फिरी उहदी इक सोने दी ईट खरीदी लई। पर फिरी बी उहदा डर नहीं हटिया।

कुलुई बोली में, जो मण्डी के उत्तर में तथा कांगड़ा के पूर्व में बोली जाती है, कुछ पद्यांश इस प्रकार हैं—

फूकै री जिदड़ी काया नमाणी,
मोरना जीणा सा कैथ पराणी,
भूरी की बैठी जै धाउड़ी बीता,
लानी नी, लाइ ता पूं धा पजानी।

कुलु से ही प्राप्त एक अन्य कवितांश इस प्रकार है—

एह मेरे हमाचल दे तारे न सच्ची,
मेरा ए हमाचल इन्हीं चमकाया।
खून पसीना बहाई नै अपना
मिट्टी दा बी सच्च सोना वणाया।
सोगी कमाणों ते रज्जी नै खाणा,
नियम एह जीणे दा इन्हां वणाया।
इन्हां 'पद्म' दुनिया जो मेहनत सखाली,
बड़ा बीर मेरे म्हाचल दा हाली।

चम्बा, जो जम्मू के कठुआ और डोडा जिलों के साथ लगता है, वहां की वाक्य रचना इस प्रकार है—

तेरा नां कैहे (कै) है ?
इस घोड़े री कितड़ी ऊमर है ?
इदा कछ कश्मीर कितड़ी दूर है ?
तेरे बाबे रे घरे कितने पुत्तर हिन ?
हंउं अज बड़े दूरे कछा हन्डी आया।
इहंदे निके निके ग्रां रे स्कूला पढ़े।
ग्रां रे हल्के हल्के भगड़े फंसला ग्रां रे
पंचायतां करी दिदी।
मैं चम्बे किछा पठानकोट तिकर मोटरा पर गया।

कांगड़ा, जो चम्बा के दक्षिणी भाग में पड़ता है तथा जम्मू के कठुआ जिले के साथ लगता है, उसकी कांगड़ी बोली के क्रिया रूप तथा वाक्य रचना इस प्रकार है—

“सै गुस्से कणे कंबी उठी। मनोहरे दा नशा दुगुना होइ गया। सै भी उठ्ठी करी भिन्नो पिच्छे गया। कोठरी छोटी देही थी। भिन्नो इक्की कूणा कणें सच्ची करी खडोई गई। मनोहरे आई करी तिसा दी बांह पकड़ी लई। भिन्नो दे जिस्मेंच अग्न लगी गई, हाथी ते चिनगा निकलणां लगियां। लाजशर्म करी अग्न वणी गई। तिन्ने जोरे दा इक धक्का मारेया। मनोहर खिनुए साही उटकी करी दरवाजे कणें जाइ बजेया। तिसदा मत्था फटी गया। तिन्नी जोरे कणें डाड मारी “हाय रब्बा. . . . मार सुट्या !”

कांगड़ी—मण्डेयाली बोलियों के समान ही पुच्छी और भद्रवाही में भी एक समान क्रिया रूप मिलते हैं, जैसे—

पुच्छी	भद्रवाही	डोगरी
तुस पढ़ा	तुस वाचा	तुस पढ़ो (वाचो)
तुस बोला	तुस बोला	तुस बोलो
तुस आना	तुस आनां	तुस आनों (लेआओ)

सम्भवतः जम्मू की डोगरी के ‘पढ़ो’, ‘बोलो’ इत्यादि, रूप पूर्व के हिन्दी क्षेत्र से सीधे अथवा पंजाबी में से होकर आए हैं। डोगरी के दोनों और अन्य पहाड़ी बोलियों में अन्त्य ‘-य’ से विकृत ‘-आ’ वच गया है।

पच्छमी पहाड़ी की विशेषताएं

ऊपर हमने जो डोगरा-पहाड़ी इलाके का भाषा सम्बन्धी अध्ययन किया है, वह हमें एक तथ्य की ओर ले जाता है। और वह यह है कि डोगरी तथा इन सब बोलियों का कई सांभी विशेषताओं के रहते हुए भी इस सारे क्षेत्र की साहित्यिक भाषा का विकास नहीं हो सका। इसीलिए यह भाषा विभिन्न स्थानीय रूपों में सीमित रही और हमारे लोगों को कभी इस सारे इलाके की भाषा की व्यापकता को देखने का अवसर नहीं मिला।

सर्वप्रथम यदि पश्चिमी विद्वानों ने हमारी भाषा के लिए कुछ विचार व्यक्त किये, तो हमें कुछ इस का आभास हुआ। ग्रियरसन ने डोगरी को पंजाबी की एक बोली कहा था। कांगड़ी को डोगरी के अति निकट कहते हुए उन्होंने इसे भी पंजाबी की बोली की ही संज्ञा दी। डोगरी की जो तीन उपबोलियों के रूप उन्होंने बताए वह कंडियाली, कांगड़ी तथा भटियाली (चम्बा के एक भाग की) थे। ग्रार सी निगम ने, जो १९६१ की जनगणना के समय भाषा वैज्ञानिक थे, कहा है कि कांगड़ी और डोगरी में अपनी विशेषताएँ हैं जिनके कारण इनका एक अलग ‘सब-ग्रुप’ समझना चाहिए, पंजाबी के एक लहजे के तौर पर नहीं। श्री निगम ने यह

भी कहा कि कांगड़ी का डोगरी के साथ विशेष अध्ययन करने की भी आवश्यकता है क्योंकि उसमें पच्छमी पहाड़ी के गुण अधिक मात्रा में विद्यमान मालूम देते हैं ।

यहां एक प्रश्न उठता है । ग्रिग्रसन ने 'पच्छमी पहाड़ी' तो उन बोलियों को संज्ञा दी थी जिनका अभी विशेष अध्ययन नहीं हुआ था, और इसमें डोगरी व कांगड़ी को इसलिए स्थान नहीं मिल सका था कि वह तो पंजाबी के अन्तर्गत धकेल दी गई थीं । परन्तु अब जबकि डोगरी को भाषा वैज्ञानिक दृष्टि से पंजाबी से अलग कर दिया गया है, तो डोगरी और 'पच्छमी पहाड़ी' का आपसी सम्बन्ध क्या है ? यह एक महत्वपूर्ण प्रश्न हमारे सम्मुख उपस्थित होता है ।

पच्छमी पहाड़ी के बारे में ग्रिग्रसन ने अपनी पक्की राय १९३१ में दी थी^९, जो इस प्रकार है—

“पच्छमी पहाड़ी का तात्पर्य उन विभिन्न सम्बद्ध बोलियों से है जो उस पहाड़ी इलाके में बोली जाती हैं जिसका प्रशासनिक केन्द्र शिमला है । इन बोलियों का कोई मानक स्थिर रूप नहीं है । इनमें साहित्य नहीं है, कुछ लोक-कविता ही है । जिस इलाके में यह बोली जाती है वह जौनमार-बावर (उत्तर प्रदेश), रियासत सिरमौर, शिमला की पहाड़ियां, कुलु, मण्डी तथा चम्बा, और पश्चिम में भद्रवाह तक फैला हुआ है । इसकी कई बोलियां हैं जिनमें आपसी बहुत अधिक फर्क है, परन्तु उनमें कई सांभे गुण भी मिलते हैं ।”

इस अभिमत से यही बात स्पष्ट होती है कि 'पच्छमी पहाड़ी' संज्ञा किसी परिभाषा में आने वाली भाषा नहीं, केवल मात्र सुविधा के लिए ही यह भाषा-भूगोलिक नाम बनाया गया था । यह ध्यान में रखने योग्य है कि आजके समय की परवशताओं को देखते हुए इसी नाम के आधार पर 'पच्छमी पहाड़ी' को अब भाषा के अर्थ में लिया जाने लगा है । हमारे इस अध्ययन का इससे कोई सम्बन्ध नहीं है । हमारे अध्ययन का आशय उसी 'पच्छमी पहाड़ी' से है जिसका नामकरण ग्रिग्रसन ने किया था और चम्बेवाली तथा मण्ड्याली को उसमें सम्मिलित किया गया था और तद्पश्चात् जिसमें आर-सी निगम ने कांगड़ी में भी उस पच्छमी पहाड़ी के गुण देखने की बात की । जिस संदर्भ में ग्रिग्रसन ने 'पच्छमी पहाड़ी' की विशेषताओं का उल्लेख किया था वह दो मुख्य पूर्वपरिकल्पित समस्याओं पर आधारित था । उनमें से प्रथम परिकल्पना यह थी कि पच्छमी पहाड़ी की बोलियों वाले लोग वास्तव में इस पहाड़ी खण्ड के निवासी न होकर वह

बाहर से अथवा राजस्थान से आए थे । और दूसरी परिकल्पना थी कि इन बोलियों पर राजस्थानी बोलियों की वही छाप पड़ी हुई है । राजस्थानी बोलियों की डोगरा-पहाड़ी इलाके की बोलियों पर, जिसमें 'पच्छमी पहाड़ी', तथा डोगरी पहाड़ी सम्मिलित हैं, समय-समय पर क्या-क्या प्रभाव पड़े, यह सर्वथा एक अलग विषय है,^{१०} और यहां केवल इतना ही कहना पर्याप्त होगा कि इस सारी विचार पद्धति का, यह कल्पनायें स्वीकार भी कर लेने पर, केवल इतनी ही बात बनती है कि डोगरी-पहाड़ी प्रदेश की उन 'पच्छमी पहाड़ी' बोलियों में राजस्थानी का पर्याप्त प्रभाव दृष्टिगोचर होता है, और वह उनकी एक स्मरणीय विशेषता है । परन्तु 'पच्छमी पहाड़ी' की केवल यही एकमात्र विशेषता है, या इसी आधार पर उन सब को एक अलग भाषा कहा जा सकता है, यह किसी भी भाषा वैज्ञानिक विद्वान का मन्तव्य नहीं रहा ।

डोगरी तथा कांगड़ी के प्रति डा० सिद्धेश्वर वर्मा का मत

ग्रिग्रसन ने भाषा सर्वेक्षण की व्यापकता में उलझे हुए डोगरी और कांगड़ी को पंजाबी में धकेल कर और अन्य पहाड़ी बोलियों का एक समूह बनाकर ही अपना कार्य समाप्त किया था । इसके पश्चात् परम आदरणीय डा० सिद्धेश्वर वर्मा ने इन बोलियों का जिस ढंग से अध्ययन किया है वह ग्रिग्रसन इत्यादि के अध्ययन से कहीं अधिक गहनशील और मूल स्थाई सिद्धान्तों पर आधारित है । उनके अध्ययन से कई प्रकार के तथ्य हमारे सामने आते हैं । जहां उन्होंने डोगरी-पंजाबी और कांगड़ी-पंजाबी की गुत्थी सुलझाई है वहां डोगरी-कांगड़ी के पारस्परिक सम्बन्ध पर तथा कांगड़ी पर 'पहाड़ी' प्रभाव के बारे में भी अपने विचार व्यक्त किए हैं । क्योंकि आर सी निगम 'पहाड़ी' प्रभाव के कारण ही कांगड़ी का तुलनात्मक अध्ययन करना चाहते हैं, तो इस विषय पर डा० सिद्धेश्वर वर्मा जी के विचार इस चर्चा में हमारी सहायतायें यहां उद्धरित करना आवश्यक है । डा० वर्मा जी का मत इस प्रकार है^{१०}—

“यद्यपि ग्रिग्रसन ने कांगड़ी का वर्णन डोगरी के खंड में ही किया है, और यद्यपि इसे 'डोगरी-प्रभावित पंजाबी की एक बोली' कहा है, तो भी इसे डोगरी से अलग रखा है । कांगड़ी डोगरी से कहां तक अलग समझी जा सकती है, इसका अन्तिम निर्णय तो ध्वन्यात्मक, रूपात्मक तथा शब्दावली के सर्वपक्षी दृष्टिकोण से ही हो सकता है । परन्तु इस विलगन के समर्थक को अपनी समर्थना में कठिनाई हो जाएगी जब उसे कांगड़ी-जम्मू की शब्दावली के उस अंश पर दृष्टिपात करने का अवसर

^९ इण्डियन ऐंटिक्वैरी, फरवरी १९३१, सर जार्ज ग्रिग्रसन “ग्रान दा माडर्न इण्डो-आर्यन वर्नेकुलर्स” ।

^{१०} आधुनिक राजस्थानी की विभिन्न उपबोलियों का पहाड़ी बोलियों के साथ भाषा वैज्ञानिक आधार पर तुलनात्मक अध्ययन लेखक ने एक विषय प्रपादित निबन्ध में किया है, जो अभी अप्रकाशित है ।

^{१०} देखिए भारतीय साहित्य, वर्ष ८, अंक ४, १९६३, आगरा विश्वविद्यालय, डा० सिद्धेश्वर वर्मा, 'डोगरी बोलियों का तुलनात्मक अध्ययन ।

प्राप्त हो, जो इस भाषा के निवासियों का एक घनिष्ट और गाढ़तम भाषिक सम्बन्ध का द्योतक है।¹¹

डा० वर्मा जी ने इन सिद्धान्तों के अनुसार उदाहरण देकर अपनी बात की पुष्टि करने के बाद कांगड़ी और डोगरी के बारे में लिखा, “जिन बोलियों में इस प्रकार के मौलिक शब्द भी समान हों, तो उन्हें किस हेतु से अलग किया जा सकता है? पंजाबी में तो इन (शब्दों) में से कोई भी शब्द प्रचलित नहीं।” डोगरी-कांगड़ी की मौलिक एकता पर इस ऋषि वाक्य से अधिक महत्वपूर्ण क्या उक्ति हो सकती है?

इसी प्रकार डोगरी, कांगड़ी, खशाली तथा भद्रवाही में कुछ पहाड़ी शब्दों के नमूने प्रस्तुत करते हुए डा. वर्मा जी ने लिखा¹²—

“डोगरी में पहाड़ी का अंश कांगड़ी में प्रचुर है कि कहीं-कहीं उस जिले के लोग अपनी बोली को पहाड़ी ही कहते हैं।”

और फिर समझाया¹³, कि—

“यह स्पष्ट है कि इन नमूनों से इन बोलियों में पहाड़ी अंश की झलक ही दिखाई देगी। (इस) सामग्री से यह भी विदित होगा कि जम्मू की बोली से कांगड़ा की बोली को अलग करने में हमें कोई हेतु प्रतीत नहीं होता।”

इस निबन्ध के लेखक ने चम्बा के ७००—१२०० ई० तक के प्राचीन-संस्कृत में लिखे पुरालेखों में प्राप्त डोगरी प्रभाव को स्पष्ट करते हुए¹⁴ यह बताया था कि इन पुरालेखों की भाषा में आधुनिक डोगरी के ध्वन्यात्मक रूप पर आधारित शब्दावली प्रचलित थी। जिस प्रकार डोगरी और कांगड़ी की एकरसता प्रमाणित हो गई है उसी प्रकार चम्बेखाली के लिए निःशंक भाव से कहा जा सकता है। इसकी पुष्टि, जैसा कि ऊपर उल्लेख आ चुका है, उन अग्नित लोक गीतों से भी होती है जो जम्मू तथा चम्बा में एक समान लोक प्रिय हैं।

मण्डेखाली, विलासपुरी, कुलूई, तथा ऊना-होशियारपुर का डोगरी सम्बन्धी तुलनात्मक अध्ययन अभी पूरी तरह से नहीं हो सका है। परन्तु जो सामग्री उपलब्ध हुई है और जिसके उदाहरण ऊपर दिये गए हैं उसके आधार पर यह स्पष्टतर होता जा रहा है कि इन सब में कांगड़ी का रूप विद्यमान है और यह बोलियाँ भी व्याकरण तथा भाषा वैज्ञानिक दृष्टि से डोगरी में उतनी ही समरस हैं जितनी कांगड़ी और चम्बेखाली।

डोगरी भाषा परिवार

‘डोगरी बोलियों का तुलनात्मक अध्ययन’ जैसे गम्भीर अध्ययन से प्राप्त ‘डोगरी भाषा परिवार’ की भाषा सैद्धान्तिक कल्पना के लिए हम डा. सिद्धेश्वर वर्मा जी के ही आभारी हैं। जहाँ डोगरी तथा अन्य पहाड़ी बोलियों पर शोध कार्य से उन की एकता-एकरसता सिद्ध होती है वहाँ स्थानीय कारणों वश उनकी विविधता पर भी प्रकाश पड़ रहा है। यह ठीक वैसे ही है जैसे विशाल हिन्दी क्षेत्र में अनेक ऐसी समृद्ध बोलियों के होते हुए, जिनका अपना प्रचुर साहित्य है और जिन्होंने अन्य भाषाओं को भी प्रभावित किया है, उन सब बोलियों के क्षेत्रों में भी खड़ी बोली का उदय हुआ और उससे अब राष्ट्रभाषा हिन्दी का एक विशाल साहित्यिक रूप सामने आया है। जिस प्रकार आज की हिन्दी पर ‘मेरठ-दिल्ली-आगरा’ की भाषा का केवल ऐतिहासिक महत्व रह गया है, उसी प्रकार डोगरी भाषा को स्मृद्ध करने के लिए सब पहाड़ी बोलियों की आवश्यकता है, और सब बोलियों की रंगत देखने के लिए डोगरी के साहित्य की। वास्तव में डोगरी कोई मैदानी भाषा नहीं है। वह भी पहाड़ी भाषा है। डोगरी को पहाड़ी से अलग देखने का सर्वथा विदेशी विचार था। जिस प्रकार डोगरा-पहाड़ी क्षेत्र की कला और संगीत एक है, हमारे आचार-विचार और मान्यताएं एक हैं, दिन-त्योहार, देवी-देवता एक हैं, उसी प्रकार हमारी पहाड़ी भाषा डोगरी भी इस क्षेत्र का सांभा वर्तन है।

¹¹ ‘भारतीय साहित्य’, १९६३, ऊपर उल्लिखित।

¹² ‘भारतीय साहित्य’, १९६३, ऊपर उल्लिखित।

¹³ ‘श्रीराज’ (डोगरी) वर्ष ५, संख्या २, १९६३, जम्मू व कश्मीर कलचरल अकादमी, जम्मू, जगदीश साठे, “डोगरी दा डक हजार वरे प्हेले प्रयोग”।

पच्छमी पहाड़ी

क्रम संख्या	मातृ भाषा का नाम	कुल बोलने वाले	४१.	महलोगी	५,०६३	५,०६३
१.	आद घर्मी	१	४२.	मण्डयाली	२,२७,३५२	२,२७,३४७
२.	अरकी पहाड़ी	११	४३.	मण्डी	६	६
३.	बबरी	२	४४.	मंगली		१
४.	बबर पहाड़ी	४	४५.	नालागढ़ी		७
५.	बगलघोनी	५	४६.	पाडरी	६,३६१	६,३५६
६.	बघाटी	४,०३४	४७.	पहाड़ी डेहरादून		२५
७.	बघली पहाड़ी	६६	४८.	पहाड़ी कोटखेड़		१
८.	बखली	५	४९.	पहाड़ी सुकेती		१६८
९.	बलसानी पहाड़ी	७	५०.	पंगवाली	८,१६५	८,१६५
१०.	बनसबली	६७०	५१.	पोंडरी		२
११.	बनसचारी	३५६	५२.	रामपुरी		७
१२.	बराहरी	५२४	५३.	शिमला पहाड़ी		३२
१३.	भद्रवाही	३३,५३३	५४.	सिराजी	४०१	२
१४.	भगाली	१	५५.	सिराजी-भीतरी	६,८५६	६,८५६
१५.	भगड़ी पहाड़ी	१	५६.	सिरमौरी	१,११,३६१	१,११,३८६
१६.	भजौर	१	५७.	सोदोची	८	५
१७.	भलेसी	१७५	५८.	सोलन पहाड़ी		६
१८.	भरमौरी/गद्दी	५६,२७८	५९.	सोड़चोली		२
१९.	भटेआली भरमौरी	६	६०.	सुकेती	५,०७४	४,६०६
२०.	भटेआली चम्बा	५	६१.	तारादेवी पहाड़ी		२
२१.	भटेआली गद्दी	३२	६२.	थियोगी पहाड़ी		१
२२.	बुगलूयनी	८				
२३.	चम्बा पहाड़ी	३				
२४.	चमेआली	४६,१२६	४३,६६०			
२५.	चौपली	२				
२६.	चूड़ाही	४३,७४८	४३,७४८			
२७.	चूड़ाही गद्दी	१४				
२८.	धम्यानी	१				
२९.	धर्मपुरी पहाड़ी	२				
३०.	गद्दी चमेआली	१,०६८				
३१.	हन्डूरी	५,३३७	१३८			
३२.	जीनसरी	५४,१५३	५४,१२२			
३३.	जुब्बली	३५८				
३४.	कियूचली	१३७	१३३			
३५.	कोटगढ़ी	१				
३६.	कुलुइ	४६,८५६	४६,८५६			
३७.	कुम्हारसैनी	२				
३८.	कुनिहारी पहाड़ी	३				
३९.	कुठारी	२८				
४०.	कुटियाली पहाड़ी	२२				

१. चम्बा, मंडी, बिलासपुर, महामु और सिरमौर की वह स्थानीय बोलियां जिनके नाम के साथ हिन्दी शब्द लगाने के लिये हिन्दी में सम्मिलित किया गया है, जैसे भटेआली-हिन्दी, चमेआली-हिन्दी, डोगरी-हिन्दी, गद्दी-हिन्दी, मण्डयाली-हिन्दी, हिन्दी-पहाड़ी, हिन्दी-महलोगी, जमुआली-हिन्दी, कन्नोरी-हिन्दी, सिरमौरी-हिन्दी, इत्यादि ... ७,५६२

२. चम्बा, मंडी, बिलासपुर, महामु और सिरमौर की वह स्थानीय बोलियां जिनके साथ पहाड़ी शब्द व्यवहृत करने से उन्हें पहाड़ी (अनिदिष्ट) में सम्मिलित किया गया, जैसे कांगड़ी-पहाड़ी, पच्छमी-पहाड़ी, महाजनी-पच्छमी-पहाड़ी, इत्यादि ... ५६,३४५

३. हिन्दी (हिमाचल) ... १,४३,५७०

४. हिन्दी और पहाड़ी (हिमाचल) ... ६,६३,३५२

५. हिन्दी (कांगडा में) ... ७,७५,५०१

डोगरी कथा साहित्य

— भगवतप्रसाद साठे

डोगरी कथा साहित्य जिस वातावरण में प्रारम्भ हुआ था वह आज से भिन्न वातावरण था। प्रारम्भ के बाद क्रमशः निर्माण, कथा वस्तु, समाज, ग्रामीण जीवन की झलकियाँ, ऐतिहासिक कथाएँ और आधुनिक विचारधारा से ओत-प्रोत ऐसा साहित्य आया जिस पर बार-बार हम यह कह देने पर विवश हो जाते हैं कि हमारा कथा साहित्य फ्रेंच, अमेरिकन, इंग्लिश, और रशियन साहित्य की गति के अनुसार गतिशील हो रहा है। अब डुग्गर का कथा-साहित्य केवल डुग्गर का ही न रह कर विशाल क्षेत्र का भ्रमण करता हुआ कथा साहित्य के गर्भ में समाता हुआ चला आ रहा है।

डोगरी कथा साहित्य के प्रारम्भ होने के समय लघु-कथा लिखने का रिवाज अधिक था। कहानी जितनी छोटी हो, उतना ही उसका श्रेय अधिक मिलता था। उन दिनों हिन्दी में भी दैनिक पत्रों को छोड़ कर केवल 'माया' और 'मनोहर कहानियाँ' ही ऐसी 'पत्रिकाएँ' थीं जिन्हें कहानियों की आवश्यकता रहती थी। कहानी लेखक प्रायः अपनी कहानियाँ 'माया' के माध्यम से प्रकाशित कर-वाया करते थे और समझते थे कि वहाँ से प्रसिद्ध होकर वे सिनेमा के योग्य कहानी-लेखक बन सकेंगे। सिनेमा क्षेत्र इतनी टेढ़ी खीर थी कि वहाँ टिकने के लिए मुन्शी प्रेमचंद और बाद में भगवती चरण वर्मा सफल न हो सके, परन्तु पं० बद्रीनाथ मुदशंन और खाजा अहमद अब्बास जैसे पत्रकार-कथालेखक सफल सिद्ध हुए और इस सफलता का कारण यह है कि वे समयानुसार बदलते रहे। 'न्यायमन्त्री' और 'मजदूर' जैसी कहानियाँ लिखने वाले पं० मुदशंन ने 'धूपछांव', धरती माता, दुश्मन' लिखने के बाद बम्बई में 'पड़ोसी' और 'सिकन्दर' लिखे। इसी प्रकार खाजा अहमद अब्बास 'नया संसार' से शुरू करके 'अनहोनी' के रास्ते 'शहर और सपना' और 'सात हिन्दुस्तानी' तक पहुँच गये। इससे हम कह सकते हैं कि समयानुसार कहानी और कहानी लेखक के विचारों का समृद्ध होना आवश्यक होता है।

डोगरी कथा साहित्य मेरी कहानियों से प्रारम्भ हुआ है। इसके बाद ललिता मेहता, धर्मचन्द प्रशान्त, मदन मोहन शर्मा, नरेन्द्र खजूरिया और वेद राही डोगरी के प्रसिद्ध कहानीकार हैं जिनका अपनी-अपनी कलम पर पूरा अधिकार रहा है, और आज भी है।

मुझे प्रारम्भ की अपनी दो कहानियों पर बड़ा गर्व है। वे कहानियाँ समयानुसार डुग्गर धरती पर लिखी गईं और उन का सर्वोपरि सम्मान हुआ। वे कहानियाँ हैं 'कुड़मैं दा लाहमा' और 'मंगते दा घराट'। डुग्गर की संस्कृति के अनुसार कन्या को अपने पिता की इज्जत, और विवाह के पश्चात् अपने ससुराल के कुल का स्तर ऊँचा रखने का उत्तर-दायित्व सबसे अधिक प्रिय होता है। इसी मर्म को लेकर 'कुड़मैं दा लाहमा' कहानी लिखी थी। इस कहानी के सबसे बड़े प्रशंसक थे श्री राजेन्द्र सिंह बेदी, जो जम्मू में रेडियो कश्मीर जम्मू के पहले डायरेक्टर नियुक्त हुए थे। उन्होंने अपने आध घण्टे के भाषण में 'कुड़मैं दा लाहमा' कहानी को अन्तर्राष्ट्रीय महत्व की कहानी बताया था और कहानी के अंग प्रत्यंग का विश्लेषण करते हुए कहा था कि इस कहानी में एक जाति के लोगों की बेटियाँ अपने सारे सुख का बलिदान इस लिये कर देती हैं, कि उसके पिता का सिर किसी के आगे नीचा न हो। अपने पिता की इज्जत और स्वाभिमान की रक्षा के लिये बेटी ने ससुराल के स्तर को सम्भालना स्वीकार नहीं किया। यह कहानी 'पहला फुल्ल' के थोड़े ही समय बाद १९४४ में लिखी गई थी।

'मंगते दा घराट' १९४६ में उस समय लिखी गई जब सर स्टीफर्ड क्रिस् भारत की स्वतन्त्रता के बारे में भारतीय नेताओं के साथ बातचीत करने के लिये भारत आये थे। तब लेखक की आत्मा ने देश को प्रेरणा दी थी कि स्वतन्त्र होने पर सुपात्र को ही कार्यभार सौंपने पर निर्माण कार्य सुचारु रूप से चल सकेगा। सब से प्रधान मर्म इस कहानी में यही है कि मंगते ने घराट की वसीयत अपने संबंधियों के हक में न करके मुहम्मद के हक में की थी, इस लिये कि मुहम्मद घराट को मंगते की तरह ही विश्वस्तरूप से चला लेने का अय्यस्त हो चुका था। दिल्ली की बीसवीं सदी के प्रबंध कर्ताओं ने जब 'नई सदी' प्रकाशित की तो उसके पहले दीवाली अंक में देश के चोटी के कहानीकारों की रचनाओं के साथ 'मंगते दा घराट' का हिन्दी अनुवाद छपा था।

ललिता मेहता का संदेश डुग्गर की नारियों ने भले ही न सुना हो, परन्तु कुमारी कन्या ने ठीक समय पर वरेलू दस्तकारी पर मन लगाने के लिये नारियों के लिए 'सूई धागा' पुस्तक लिखी थी। यह वह समय था जब जम्मू व कश्मीर राज्य में राजनीतिज्ञों

के छोड़े सरपट दौड़ रहे थे, परन्तु निर्माण कार्य कुछ भी नहीं हो रहा था। कुमारी ललिता ने, जो अब तो श्रीमती ललिता देवी बन कर मां भी बन गई होगी, अपनी कुमारिकावस्था में समय को पहचान कर महिलाओं को संदेश दिया था कि जब हमें इस देश में अपने-अपने घरों की चार दीवारी के अन्दर रहना है तो क्यों न अपनी दस्तकारी से अपने घर सजा कर रखें। पुरुष घर की जरूरतें पूरी करने का जिम्मेदार है तो ललिता ने नारी को घर की सजावट करने का उत्तरदायित्व सम्भालने का संदेश दिया। यह दूसरी बात है कि ललिता ने इस कार्य को जीवन-निर्वाह का साधन मात्र सिद्ध किया है।

श्री धर्मचन्द्र प्रशान्त की ऐतिहासिक कहानियाँ विशेष रूप से डुंगर के प्रति एक प्रतिभाशाली देन हैं। 'खीरली बल' कहानी में हमारे साधारण समझे जाने वाले लोग कितने महान् हैं यह प्रशान्त ने स्पष्ट रूप में सिद्ध कर दिया है। राजकुमार को बचा कर अपने परिवार के जोड़े का बलिदान देकर उस 'मशुए' वाले मल्लाह ने राजकुमार की महानता को पंगु बना दिया है। प्रशान्त की एक और कहानी 'चंचलो' में प्रेम की सत्यता भूतिमान होकर पुल पर से नदी में कूद जाती है। इस कहानी को यदि प्रशान्त जी स्वयं न पढ़ें और उनके स्थान पर कोई दूसरा व्यक्ति पढ़े तो यूँ मालूम होगा जैसे चंचलो अपने प्रेमी को नहीं, हमही को लेकर नदी में कूद गयी है, और हम पानी में कूदने की धम्म की आवाज अपने कानों से स्वयं सुन रहे हैं।

मदनमोहन शर्मा कहानी के क्षेत्र में इतनी तेजी के साथ आया जैसे उसने डोगरी कथा-साहित्य की धरती को झंझोड़ कर हिला दिया हो। मदनमोहन अपनी कहानी पढ़ते समय एक-एक शब्द को बाक्यों में संजोता हुआ इस प्रकार गति पकड़ता जाता है जैसे नदी में बाढ़ आ गई हो। उसकी भाषा में प्रवाह है और प्रवाह में वेग है। जब वह कहानी पढ़ कर अपने कागज लिये चल देता है तब श्रोताओं को अजीब असमंजस में डाल देता है। ऐसा लगता है कि उसकी कहानी के पात्र कहीं बाहर से मंगवाए गये हैं और उनको डुंगर की धरती पर डोगरी भाषा के माध्यम से जबर्दस्ती ठोस दिया गया हो। वे पात्र जैसे पंख लगा कर लाल-लाल धरती से रूठ कर डुंगर देश में आ गए हैं और अब कभी यहाँ से हिलने या टलने का नाम नहीं लेंगे। मदनमोहन इस प्रकार की कहानियाँ लिखता है कि उन कहानियों के बिना डोगरी कथा साहित्य का आकाश सूना हो जायेगा। वे कहानियाँ आकाश के तारे हैं जो झिलमिल-झिलमिल करते साहित्य के आकाश में प्रकाश फैला रहे हैं। डोगरी कथा साहित्य का क्षेत्र मदनमोहन से आशा रखता है कि उनकी कहानियाँ डुंगर की धरती पर भी अपना प्रकाश फैला-येंगी। ताराओं का प्रकाश ('तारें दी लो') आकाश में ही सीमित होकर रह गया है, उसे धरती पर पहुँचाने का प्रयत्न लेखक को ही करना है।

नरेन्द्र खजूरिया के साथ आज स्वर्गीय शब्द का प्रयोग करना पड़ा है। परन्तु जब तक नरेन्द्र की रचनाएं डोगरी कथा साहित्य में विराजमान हैं, नरेन्द्र अमर है। वह 'दिनवार' लेकर डोगरी कथा साहित्य में अवतरित हुआ था, और 'कास्तू दा काला तित्तर' का गौरव लेकर चला गया। इन दोनों कहानियों में नरेन्द्र के एक सफल कहानीकार होने की प्रतिभा छिपी हुई है। 'दिनवार' में वह डुंगर की धरती पर विचरता है और 'कास्तू दा काला तित्तर' उसे विचारों की गहराई में ले जाता है, जिस गहराई से उड़ कर वह आकाश में विचरने लगा। 'दिनवार' की नायिका और कास्तू के चरित्र में बहुत अधिक अन्तर नहीं है, फिर भी 'दिनवार' की नायिका जैसे कोई विचार करती ही नहीं, जैसे यह कथा लिखते समय नरेन्द्र विचारक नहीं था। 'कास्तू दा काला तित्तर' लिखने तक लेखक ने उन विचारों का अनुभव कर लिया था, जिनका सम्मिलन 'दिनवार' की नायिका को भी विचारमग्न कर सकता था, जिसकी उसने पहली उम्र में तनिक भी परवाह नहीं की थी। लेखक के अपने विचार कालान्तर में कितने समृद्ध होते जाते हैं उनका अन्तर नरेन्द्र की इन दो रचनाओं को पढ़ कर ज्ञात हो जाता है। नरेन्द्र की अपनी लोकप्रियता उसकी रचनाओं से किसी प्रकार कम नहीं है। उसमें हंसने और हंसाने की चाहनी बहुत ज्यादा थी। उसकी हास्यरस की रचना 'मेरी ससू दी मौत' पढ़ने और सुनने से जरूर छटांक भर खून बढ़ जाता था, इसीलिये उसके अन्तिम समय पर सब साथियों ने बड़ी प्रसन्नता के साथ उसे बचाने के लिये अपना खून यह कह कर दिया कि यह तुम्हारा ही दिया हुआ है इसे ले लो, और बच जाओ। हम तुमसे और खून बढ़वा लेंगे। परन्तु नरेन्द्र बच नहीं सका। नरेन्द्र की कमी सबसे अधिक यदि किसी को हुई है तो उसकी विधवा पत्नि को और डोगरी कथा साहित्य को, कि अब उसकी कलम और कुछ नहीं लिख सकेगी। भविष्य में डोगरी कथा साहित्य नरेन्द्र खजूरिया की कलम द्वारा समृद्ध होने से वंचित रह गया है।

वेद राही हिन्दी से डोगरी में आया और डोगरी से समृद्ध हो कर फिर हिन्दी में चला गया। वह आजकल हिन्दी में अधिक लिखता है डोगरी में कम, परन्तु लिखता जरूर है। हिन्दी उसका कार्यक्षेत्र है जीवन निर्वाह का साधन भी है। डोगरी के प्रति उसका उत्तरदायित्व है। बम्बई में बैठे हुए और लेखन कला द्वारा ही जीवन निर्वाह करने पर भी वेद राही की कलम अपनी मातृभाषा के लिये पुकारने (आले) लग जाती है। वह किसी भी अवस्था में हो और कितना भी व्यस्त हो, उसके कान हर समय इस ओर की पुकार सुनने के लिये तैयार रहते हैं।

वेद राही की पहली रचनाएं समाज और ग्रामीण जीवन के प्रति सचेत रही। हाल ही में उसकी लघु कथा 'आले' ने मानवता को इतना पुकारा है, कि जंग की काली करतूतों को इन्सान के सामने रख कर बुढ़ियारूपी धरती माता से मार्मिक शब्दों में

लाचार और असहाय अवस्था में, सूने गांव की टूटी दीवारों की ओट में, गलियों में और मकानों के दरवाजों पर अपने अजीब लोगों के नाम ले लेकर आवाजें (आले) दिलवाई हैं। वेद राही अपनी कलम द्वारा मानवता की व्यवस्था में सचेत रहता है और उसकी रचनाएं प्रायः भारत की उच्च कोटि की पत्रिकाओं और पत्रों की शोभा बढ़ाती रहती हैं।

पूर्वी कहानीकारों के बाद सबसे पहला नाम नरसिंह देव जमवाल का आता है। उसकी 'जमदर' और 'धुखदे गोहटे' कहानियां डोगरी कथा साहित्य की अमर कहानियां हैं। 'जमदर' का 'जमदर' डोगरा लोगों का प्रतीक चरित्र है जो अपने घर की समृद्धि के लिये अनथक परिश्रम करता रहता है, दूसरों की खुशी में प्रसन्नता अनुभव करता है, अपनी कमाई का दशांश भी अपने लिये खर्च नहीं करता, पर फिर भी वह 'जमदर' है, उसे कोई यश नहीं, घर में उसका कोई सम्मान नहीं। फिर भी उसे किसी पर कोई गिला नहीं, किसी के प्रति कोई ईर्ष्या नहीं, वह जमदर है उसी प्रकार जीवन भर कार्य करता रहता है, दूसरों को समृद्ध करता रहता है। अपने लिये उसे आराम की जरूरत नहीं, फिर भी सन्तुष्ट है, फिर भी कायरत है।

जमवाल डुग्गर को पहचानता है, इस धरती के रीति रिवाजों का उसे पता है। डोगरा लोगों की वह सिसकियां सुनता है जो कभी रुदन का रूप धारण करके चीत्कार नहीं कर उठती। उपले जलते हैं उनसे धुआं निकलता है, परन्तु उनसे आग की लपटें नहीं फूटतीं, वे किसी को न जला कर स्वयं जलती हैं, अन्दर ही अन्दर कुड़ती हैं। जमवाल गहराई में चलता है, गहराई में लिखता है। कवि और चित्रकार होने के नाते उसकी कहानियां के पात्र अपने सहज रूप में मुखरित हो उठते हैं।

तब उसके साथ ओ० पी० शर्मा बहुत नजदीक खड़ा दिखाई देता है। ओ० पी भी कहानीकार होने के साथ-साथ कवि और

चित्रकार है। जमवाल और ओ० पी० रंगमंच के नाटकार और अभिनेता भी हैं। ओ० पी० के पास कहानियों का भण्डार है, उसकी नित्य नई रचनाओं को देख कर ऐसा प्रतीत होता है कि ओ० पी० के दो की बजाये चार हाथ होने चाहिये थे। दो के साथ वह कागज सम्भाल कर रखता और दो लगातार लिखते जाते। इसकी कहानियों की जमीन पर बोझ अधिक जरूर होता है, परन्तु इतना नहीं कि ओ० पी० चतुर्भुज होकर उस बोझ को हल्का न कर सके।

स्व० श्रीवत्स विकल ने अपनी थोड़ी सी आयु में इतनी सुंदर कहानियां दी हैं कि उसका नाम अमर हो गया है। उसका अन्तिम उपन्यास 'फुल्ल बिना डाली' अभी तक लिखे हुए मौलिक उपन्यासों में बड़ा गर्वीला स्थान रखता है।

कुछ और ऐसी कहानियां सामने आई हैं जिनको पढ़कर या सुनकर नई पीढ़ी की सुयोग्यता पर पूरा विश्वास होता है कि वे आगे चल कर यशस्वी कहानीकार हो जायेंगे। बन्धु शर्मा की 'रंगली चिड़ी', चरणसिंह की 'कल्पना', मोहन लाल सपोलिया की 'शराबी कुतै पासे दा' और 'ममता', प्रकाश गोस्वामी की 'राज-परत' उज्ज्वल भविष्य की प्रतीक कहानियां हैं।

और यहीं तक नहीं, १९७० के शीराजा नम्बर २ में छपी हुई पीयूष गुलेरी की कहानी 'मिली लेंगे' को एक दिन मेरी लड़की सूर्य कुमारी पढ़ रही थी। मैं चुपचाप सुन रहा था। वह वे रोक-टोक पढ़ती चली जा रही थी जैसे कागड़े में पैदा हुई हो। उसे पढ़ते सुनकर मुझे यूँ प्रतीत हुआ कि डोगरी के पाठक हैं परन्तु उनका पता लेखकों को नहीं है और लेखक व्यक्तिगत रूप में पाठकों के सम्पर्क में नहीं आये। डोगरों के स्वभाव के अनुसार दोनों एक दूसरे के साथ मिलने की इच्छा रखने पर भी शायद अन्दर ही अन्दर अपनी आकांक्षा को दबाए हुए बैठे हैं।

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डोगरी साहित्य का विकास

वंसीलाल गुप्त

गत वर्ष साहित्य अकादमी ने डोगरी को देश की एक स्वतंत्र साहित्यिक भाषा के रूप में मान्यता प्रदान की। प्रायः यह मान्यता उन भाषाओं को प्राप्त होती है जिनमें काफी पुरानी और समृद्ध साहित्य थाती हो तथा जिनकी साहित्यिक परम्परा अक्षुण्ण रही हो।

डोगरी का साहित्य अपने आधुनिक रूप में पिछले ५० वर्षों से बराबर विकसित होता आया है। इससे पहले छठ-पुठ कवि थे, जिनकी कोई-कोई रचना मिलती है और वह भी प्रकाशित रूप में नहीं।

पचास वर्ष का समय किसी जाति और भाषा के इतिहास में अधिक नहीं, परन्तु डोगरी भाषा के विकास में इस अर्ध शताब्दी से भी कम समय में एक बड़ी क्रांति आयी और एक भाषा, जो केवल बोली के स्तर पर ही थी, साहित्यिक रूप में स्वीकार कर ली गयी।

भारत की इस सीमांत भाषा के उत्थान के पीछे कई कारण रहे हैं।

डोगरी की लोक-साहित्य परंपरा बड़ी समृद्ध और सजीव है। लोक अभिरुचि और स्थानीय जन जीवन के अनुरूप इसकी अपनी विशेषताएं हैं और इसका अपना व्यक्तित्व है।

डोगरी के लोक-साहित्य ने जीवन के किसी पहलू को अछूता नहीं छोड़ा। फिर भी इसमें मुख्य कथानक ऐसी घटनाओं पर आधारित हैं, जिनमें त्याग और बलिदान से हुतात्माओं के अपने कुल-गांव और जाति में देवताओं का पद प्राप्त करने का वर्णन है। डुंगर के लोग उनकी अर्चना और पुण्य-स्मृति के साथ-साथ शताब्दियों पहले हुए अत्याचारों और अनाचारों के विरुद्ध भाव प्रदर्शित करते हैं। इस प्रकार इन कथानकों का लोगों के दैनिक जीवन से गहरा सम्बन्ध है।

ये कथाएं कई प्रकार की हैं, कुछ देवकथाएं हैं, जिनमें देवता सत्पुरुषों पर कृपा करते हैं। डुंगर को लोक-कथाओं में पार्वती का नाम पर्वतीय जनों पर विशेष अनुकम्पा के कारण सार्थक हो उठा है।

इनके अतिरिक्त नीति-कथाएं हैं, परियों और दैत्यों की कहानियां हैं और पशु-पक्षियों की कथाएं हैं। ये कथाएं रूपक की कसौटी पर पूरी उतरती हैं। इन में शेर एक साधारण शासक के समान व्यवहार करता है। जब कि गोदड़ चापलूस स्वार्थवत् दरबारी, काक कुटिल मंत्री और हंस न्यायप्रिय मंत्री की भूमिका में आते हैं।

डोगरी लोक साहित्य में हास्यरस, सामाजिक, मनोवैज्ञानिक और प्रगतिवादी कथानक भी हैं।

१९५७ में डोगरी लोक-कथाओं का पहला संग्रह छपा था। इस ने लोगों का ध्यान साहित्य की इस पूँजी की ओर खींचा। इस समय तक आधी दर्जन से अधिक डोगरी लोक-कथा-संग्रह छप चुके हैं, जो पहले संग्रह की तुलना में कहीं बड़े हैं।

कथाओं और गाथाओं से अधिक व्यापक और भावपूर्ण डोगरी का पद्यबद्ध लोक साहित्य है।

लोक-गीतों के स्वरों में सभी के मन ने कई हिलोरें ली हैं। इनकी मीठी सुरों में बच्चे नंद-परी की गोद में जाते हैं, इनके प्रेम और टीस भरे स्वरों से युवकों के मन आंदोलित हो उठे। वृद्धों ने कटाक्ष किये और मन बहलाये। दुखी आत्माएं रोयी हैं, विरह की ज्वाला में जल रहे प्रेमियों के मन के उद्गार निकले हैं। श्रमिकों ने बड़े-बड़े काम किये और साधुओं ने उपदेश दिए।

जहां इन गीतों ने मन का भार हलका किया वहां उत्सवों और मंगल संस्कारों की शोभा बढ़ायी है।

डोगरी का पद्यमय लोक-साहित्य बीसियों प्रकार का है, खंड काव्य है, गीत हैं, नृत्य गान हैं। गान और नृत्य पहाड़ के इन लोगों के जीवन में इस कदर रच-बस गये हैं कि उन्हें पहाड़ी लोगों के जीवन से विलग करने की कल्पना भी नहीं की जा सकती।

लोक-कवियों की कल्पना अपने वातावरण से दूर नहीं गयी और अपने दैनिक जीवन से ही उदाहरण लेकर कहा—

‘गिल्ले गोटे लाई चुल्ली धुएं पज्जै रोनी आ’

‘चूल्हें में गीले उपले लगाकर जब धुआं उठता है तो उसकी आड़ लेकर उस बहाने रो लेती हूँ’। सैनिक की पत्नी के विरह का यह सुन्दर चित्रण है।

इस उपजाऊ और साहित्यिक दृष्टि से सरस मूमि में जब नये साहित्य का बीजारोपण हुआ तो बहुत सुंदर अंकुर निकले और फूल लगे।

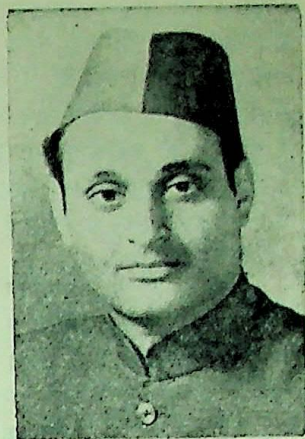
इसमें संदेह नहीं कि डोगरी के आरम्भिक कवियों—रामधन, गंगाराम, हरदत्त, अलमस्त, वरकत और मूलकराज मेहता की रचनाओं में लोक-गीतों के गुण और उनके स्वर विद्यमान थे, परन्तु साथ ही इन्होंने नयी काव्य धारा का शुभारम्भ किया। इस के बाद दीनू भाई पंत आये और उन्होंने अपनी कविताओं में सारे डुंगर प्रदेश को भँकृत कर दिया। उसकी कविताओं के बोल सारे प्रदेश में अपड़ ग्रामीणों की जवान पर थे। दीनू भाई और उनके कुछ साथी कुछ समय के लिए प्रगतिवादी आंदोलन के प्रभाव में भी आये और उन्होंने डुंगर के शोषित किसान और श्रमिक वर्ग की व्यथा और उसके आंदोलन, जनतंत्रीय प्रथाओं और सामाजिक अन्याय का भी चित्रण किया।

कहानी का विकास भी बड़े वेग से हुआ। भगवतप्रसाद साठे ने पहली कहानी १९४६ में लिखी और आज बीसियों संग्रह छप चुके हैं।

डोगरी प्रकाशनों में उपन्यास भी हैं, गल्प भी और निबंध तथा रेखाचित्र भी। आज डोगरी में पत्रिकाएं हैं, समाचार पत्र हैं और सैकड़ों प्रकाशन।

अध्यक्ष पद से

डा० कर्ण सिंह जी का भाषण



एक भाषण आरम्भ में डोगरी में हुआ था और फिर प्रो० वी० के० आर० वी० राव अंग्रेजी में बोले थे। मेरा विचार है कि मैं दो शब्द राष्ट्रभाषा हिन्दी में कहूँ—इसलिए कि दिल्ली में डोगरी साहित्य सम्मेलन के आयोजन का एक विशेष उद्देश्य यह था कि हम डोगरी पर राष्ट्रीय संदर्भ में विचार करें, नहीं तो हम यह सम्मेलन जम्मू में कर सकते थे। कांगड़ा में, पालमपुर में—डोगरी इलाके में कहीं भी कर सकते थे। लेकिन हमने दिल्ली में इसे किया क्योंकि हम स्वयं तो यह जानते हैं कि डोगरी साहित्य क्या है और डोगरी साहित्य का भारतीय साहित्य में क्या स्थान होना चाहिए पर यह आवश्यक है कि अब हम अपनी बात यहां उपस्थित लोगों के सामने रखें। सम्भव है कि यहां कुछ मित्र ऐसे हों जो डोगरी भाषण को न समझ पाएँ। इसलिए यदि आपकी आज्ञा हो तो मैं अपना भाषण हिन्दी में ही करूँ। डोगरी में बात करने के बाद में बहुत अवसर मिलेंगे।

भारतीय संस्कृति की एक विशेषता यह है कि इसमें अनेकता में एकता रही है। इतिहास आप देखिए—आज से नहीं हजारों वर्षों से भारतवर्ष में अनेकता रही है। भाषा में, धर्म में, रस्म-रिवाज में, भोजन में, हर प्रकार से अनेकता रही है। लेकिन इस अनेकता के साथ-साथ भारतवर्ष की एकता भी सुदृढ़ होती गई है। और यह एक बड़ी विलक्षण चीज है—हमारी सभ्यता में और हमारी संस्कृति में! भाषाएं हमारे देश में बहुत हैं और हम गौरव अनुभव करते हैं कि हमारी मातृभाषा डोगरी भी अब भारतीय भाषाओं में गिनी जा रही है और साहित्य अकादमी ने बहुत शोध के बाद, बहुत विचार-विमर्श के बाद, यह स्वीकार किया है कि डोगरी एक स्वतन्त्र आधुनिक साहित्यिक भाषा है। हम चाहते हैं कि अब डोगरी हमारे संविधान के अष्टम अनुच्छेद में आए और हम उसके लिए यत्न करते रहेंगे। पहली आवश्यकता यह थी कि साहित्य अकादमी यह मान ले कि वास्तव में डोगरी एक स्वतन्त्र भाषा है। डोगरा-पहाड़ी इलाके की बहुत-सी उप-भाषाएं होने के

कारण यह बड़ा आवश्यक था कि पहले साहित्य अकादमी द्वारा डोगरी का स्थान स्पष्ट हो जाए।

आज हम पहली बार राष्ट्रीय स्तर पर यहां मिल रहे हैं। प्रो० राव ने ठीक ही कहा कि भाषाएं जितनी हों उतना अच्छा है, लेकिन भाषावाद नहीं होना चाहिए। मैं भी यह मानता हूँ कि हमें अनेक भाषाओं के द्वारा राष्ट्रवाद को समृद्ध करना चाहिए, भाषावाद को नहीं। क्षेत्रीय भाषाओं की स्थिति इसी बृहद् राष्ट्रीय संदर्भ में आंकी जानी चाहिए, और भाषा का दावा जतलाते हुए किसी तरह से भी राष्ट्रीय एकता को धक्का न लगे, इस बात का ध्यान रखना चाहिए। हम तो यह चाहते हैं कि देश की जो एक अनूठी संस्कृति और सभ्यता है वह उभरे और हर प्रान्त, हर एक भाषा अपने को समग्र राष्ट्रीय चेतना के अभिन्न अंग के रूप में देखे और उसमें अपना योगदान दे। और फिर डोगरे तो वह लोग हैं जो देश के लिए अपना रक्त बहाना जानते हैं। हमेशा इस देश के लिए बड़े से बड़ा बलिदान देने के लिए तैयार रहे हैं। इसलिए डोगरों की भाषा डोगरी से देश को कोई हानि पहुंचे या देश की एकता को किसी भी प्रकार से चोट पहुंचे, यह असम्भव है। बल्कि हमारा तो यह उद्देश्य है कि हम डोगरी के माध्यम से भारतवर्ष की राष्ट्रीयता को, भारतीय साहित्य तथा संस्कृति को और भी समृद्ध करें, उसमें हम और भी योगदान दें।

डोगरा कौन है? यह प्रश्न भी बहुत से मित्र मुझसे पूछते हैं। मैं तो यह समझता हूँ कि जो भी व्यक्ति डोगरा-पहाड़ी क्षेत्र का रहने वाला हो—चाहे अब वहां का निवासी हो, चाहे वहां का मूल निवासी हो लेकिन अब कहीं और बसा हो—और जो डोगरी या डोगरी की कोई भी उप-भाषा बोलता हो और जो अपने आपको डोगरा कहलाने में गौरव मानता हो, उसे हम डोगरा मानते हैं। डोगरा शब्द में जातिवाद बिल्कुल नहीं है। चाहे कोई राजपूत हो, ब्राह्मण हो, क्षत्रिय हो, महाजन हो,

हमारा हरिजन भाई हो, मुसलमान हो, सिख हो—वे सब डोगरा हैं। यह बात में इसलिए स्पष्ट कर देना चाहता हूँ, क्योंकि कभी-कभी, डोगरा शब्द की परिभाषा क्या है, इस सम्बन्ध में भी लोगों को गुमराह करने के यत्न किये जाते हैं। हम तो जैसा कि मैं कह चुका हूँ, पूर्वोक्त सब लोगों को डोगरा मानते हैं। डोगरों ने इस देश के लिए क्या-क्या किया है, सब इतिहास में है और आप सब अच्छी तरह से जानते हैं।

डोगरों के दो पक्ष तो बहुत प्रसिद्ध हैं। पहला पक्ष है डोगरों की वीरता। जैसे मैंने अभी आरम्भ में कहा जब जब भी देश के ऊपर संकट आया डोगरे हमेशा देश की रक्षा के लिए अग्रसर रहे हैं। उन्नीसवीं सदी में महाराजा गुलाबसिंह के समय जब हमने देश की सरहद्द चीन और रूस तक पहुँचाई, तो वह डोगरों का ही कर्मावधि था। और उसमें न केवल जम्मू प्रान्त के डोगरे बल्कि अब जो हिमाचल प्रदेश का इलाका है वहाँ के भी लोग थे। जनरल जोरावरसिंह, जिनका नाम सारे संसार में प्रसिद्ध है, कांगड़ा के ही निवासी थे। और किश्तवाड़ के मेहता बस्ती राम भी जो हमारे बीच बैठे ओम मेहता जी के पूर्वज थे, जनरल जोरावरसिंह के साथ उस समय वहाँ गये थे। तो यह एक चमत्कार हुआ था जिससे भारतवर्ष की सीमाओं को बढ़ाया गया। अन्य जितनी लड़ाइयाँ हुईं, वे भारतवर्ष की आन्तरिक लड़ाइयाँ थीं। लेकिन डोगरों ने ही यह चमत्कार किया कि भारतवर्ष की सीमा को बढ़ाया, और उसे रूस और चीन के अन्दर मीलों तक पहुँचाया। डोगरों का यह चमत्कार इतिहास में हमेशा स्वर्ण अक्षरों में लिखा जाएगा। उसके बाद, १९४७ में जब पाकिस्तान की ओर से चढ़ाई हुई, उस समय भी डोगरा फौज ने अकेले ही अविस्मरणीय काम किया। ब्रिगेडियर राजेन्द्रसिंह का नाम आपने सुना होगा जिन्होंने १९४७ में अपनी और अपने मुट्ठी भर साथियों की जान दे दी ताकि श्रीनगर डेढ़ या दो दिन के लिए बचा रहे, और भारतीय वायुसेना वहाँ पहुँच सके। कश्मीर की सुरक्षा के लिए लड़ते-लड़ते वीरगति प्राप्त करने वाले मेजर सोमनाथ जिन्हें मरणोपरान्त महावीर चक्र मिला, वह कांगड़ा के ही डोगरा सपूत थे। इसी प्रकार जब १९६२ में संकट आया और चीन से युद्ध हुआ, उस समय भी डोगरे आगे थे। १९६५ में भी जब पाकिस्तान का हमला हुआ, तो सबसे अधिक शहीद होने वाले व्यक्ति जिला कांगड़ा के थे, जो खालिस डोगरा जिला है। डोगरे, डोगरा रेजिमेंट में तथा जम्मू-कश्मीर रेजिमेंट में और भारतीय सेना की अन्य टुकड़ियों में सम्मिलित हैं। हमारे सामने आज जनरल कटोच बैठे हैं जो अभी दो दिन पहले ही उप-स्थल सेनाध्यक्ष (Vice Chief of the Army Staff) के पद से सेवा मुक्त हुए हैं। सबसे ऊँचे पद पर जो डोगरा अफसर पहुँचे हैं, वे हैं जनरल कटोच। इस प्रकार की डोगरों की एक परम्परा रही है वीरता की, देशभक्ति और देश के लिए बलिदान होने की।

दूसरा प्रसिद्ध पक्ष है हमारी चित्रकला। पुंछ, जम्मू, बसोहली, गुलर और कांगड़ा—ये पाँच चित्रकला की शैलियाँ अथवा कलम हैं। इन कलमों के चित्र इतने अद्भुत हैं कि उन्हें न केवल हमी बल्कि सभी सराहते हैं। संसार में आप किसी भी संग्रहालय में चले जाएँ, किसी भी पुस्तकालय में चले जाएँ, पहाड़ी कलम के चित्र आपको वहाँ अवश्य मिलेंगे। मैं स्वयं लेनिनग्राड गया, लन्दन गया, यूरोप के इस प्रकार के जो दूसरे स्थान हैं, वहाँ गया, न्यूयार्क गया और हर संग्रहालय में डोगरा पहाड़ी चित्रकला के नमूने मैंने वहाँ दंगे हुए देखे। संसार के सर्वोत्तम लघु चित्रों (Miniature Paintings) में इनकी गणना होती है। यह उत्कृष्ट कला भी हमारे डोगरा पहाड़ी इलाके की देन है। उन दिनों हमारे छोटे छोटे राज्य थे, लेकिन उन्होंने चित्रकला के क्षेत्र में जो काम किया, वह अमर है। आज भी उसकी सराहना सारे संसार में होती है। तो ये दो पक्ष : वीरता का पक्ष और चित्रकला का पक्ष। इस दूसरे पक्ष से तो सारा देश ही नहीं बल्कि सारा संसार परिचित है।

डोगरों का एक तीसरा पक्ष भी है वह है हमारा साहित्य। हमारे सुन्दर लोकगीत, और लोक एवं आधुनिक साहित्य ऐसे पहलू हैं जिनकी पूरी जानकारी देश को अभी तक नहीं है। यही कारण है कि हमने इस सम्मेलन का आयोजन यहाँ राजधानी में किया। हमारे लोकगीत बहुत मनमोहक हैं। उनमें हमारे पहाड़ों की ताजगी के दर्शन होते हैं और हमारे नदी-नालों की सुरीली कल-कल सुनाई पड़ती है, 'हरिपुर, नूरपुर ठन्डियाँ नीं छावाँ', 'कूजाँ, उड्डियाँ जाई पेइयाँ बडोट', 'चिट्टे दंद गुलाबी ओठ' इत्यादि। इस प्रकार के एक नहीं, अनेक गीत हैं। मेरा तो मन कह रहा है कि मैं गीत आपको गाकर सुनाऊँ। पर कभी फिर अवसर मिला तो सुनाऊँगा। सचमुच हमारे ये सुन्दर लोकगीत—हिमाचल और जम्मू के लोकगीत—अपनी निराली सुन्दरता लिए हुए हैं। श्रीमती इन्दिरा गांधी जी ने भी अपने सन्देश में कहा है कि इन गीतों से वे बहुत प्रभावित हुई हैं।

अब डोगरी साहित्य को ही लीजिए। वस्तुतः डोगरी साहित्य बड़ा प्राचीन है, लेकिन पिछले २५-३० वर्षों में, इसमें जो वृद्धि हुई है वह अद्भुत है। आज मुझे बड़ी प्रसन्नता है कि हमारे डोगरी साहित्य के जो लोग अग्रसर रहे हैं, उनमें से बहुत से लेखक यहाँ हैं। प्रो० रामनाथ शास्त्री हैं, श्री दीनू भाई पन्त हैं, और ऐसे ही अन्य लोग हैं, जिन्होंने जब मैं शायद दूसरी या तीसरी कक्षा में पढ़ता था, डोगरी में लेखन कार्य आरम्भ किया। उचित तो यह होता कि डोगरी साहित्य सम्मेलन की अध्यक्षता मैं नहीं बल्कि इनमें से कोई व्यक्ति करता, जिन्होंने इतना अधिक कार्य किया है। और जिन्होंने अपना पूरा जीवन डोगरी भाषा की सेवा में अर्पित कर दिया है। मैं उन्हें ध्यांजलि अर्पित करता हूँ। यहाँ

युवा पीढ़ी के भी बहुत से सदस्य बैठे हैं, मैं तो हर एक को जानता ही हूँ पर हर व्यक्ति का नाम लेना सम्भव नहीं होगा। युवा पीढ़ी के लेखक उभर रहे हैं। पिछले पच्चीस-तीस वर्षों में उपन्यास लिखे गये हैं, नाटक लिखे गये हैं, कहानियाँ लिखी गई हैं, लोकगीत संगृहीत किए गए हैं। डोगरी का शब्दकोश भी तैयार है। हंसराज पंडोवा जो हमारे सचिव हैं, जो पहले बोले, उनका बनाया हुआ एक शब्दकोश अगले वर्ष में छप जाएगा। व्याकरण की पुस्तकों भी छपी हैं। अनुवाद हुए हैं—महाभारत के, रामायण के, भगवद्गीता के, भर्तृहरि के शतकों के, रवीन्द्र संगीत और साहित्य के अनुवाद डोगरी में हुए हैं। और यह पूरा कार्य पिछले २५-३० वर्षों में ही हुआ है। पुस्तकों की जो प्रदर्शनी इसी भवन में आयोजित की गई है, उसमें यह दर्शाने का प्रयास रहा है कि डोगरी में क्या-क्या कार्य हुआ है। इस साहित्य में डोगरा-पहाड़ी इलाके के रहने वाले लोगों की उमंग और आशा, उनका दुःख-सुख, उनके जीवन के उतार-चढ़ाव, इसमें हमें दिखाई देता है। वस्तुतः यह साहित्य सच्चा लोकसाहित्य है। इसकी जड़ें हमारी धरती के भीतर गहराई से बैठी हुई हैं। यह ऐसा साहित्य नहीं है जिसे ऊपर से थोपने का यत्न किया गया हो। यह साहित्य हमारी डोगरा-पहाड़ी धरती से उपजा है, जैसे सुन्दर पेड़ उपजते हैं। इसे लोगों की उमंगों, आशाओं और उनके सुख-दुख से सींचा गया है, इसलिए पिछले २० वर्षों में इतना सुदृढ़ और इतना सुन्दर साहित्य बन पाया है। इस सम्मेलन में बहुत से साहित्यिक प्रश्नों पर विचार किया जाएगा—हमारे सामने क्या-क्या कठिनाइयाँ हैं, किन परिस्थितियों में डोगरी साहित्य की रचना हुई, इसकी जानकारी डोगरी भाषा-भाषियों का होना आवश्यक है। आज तक हमारा डोगरी साहित्य पूरे डोगरा-पहाड़ी इलाके में भी नहीं पहुँच पाया है, तो यह आवश्यक हो जाता है कि यह समस्त साहित्य केवल डोगरा भाषा-भाषियों तक ही न पहुँचे बल्कि देश के अन्य भाषा-भाषियों को भी इसका परिचय प्राप्त हो। इसीलिए हमने डोगरी के लिए सोच समझ कर देवनागरी लिपि अपनाई है क्योंकि राष्ट्रभाषा हिन्दी के साथ डोगरी का कोई भी टकराव नहीं है, बल्कि राष्ट्रभाषा हिन्दी के का हम आदर करते हैं, स्वागत करते हैं। हम तो यह समझते हैं कि डोगरी राष्ट्रभाषा हिन्दी से बहुत लाभ उठा सकती है और अपनी ओर से राष्ट्रभाषा की समृद्धि में भी योगदान कर सकती है।

प्रश्न तो हमारे सामने बहुत हैं पर दो-तीन बातें मैं विशेषकर आपके सामने रखना चाहता हूँ। हमारे देश में २५० या ३०० उप-भाषाएँ हैं। लेकिन ये सब २५-३० भाषाओं के अन्तर्गत आ जाती हैं। डोगरी को अब जो स्थान मिला है, हम चाहते हैं कि इसका लाभ उठाकर हमारी डोगरा-पहाड़ी उप-भाषाएँ भी इसमें मिलें। इससे उप-भाषाओं और डोगरी दोनों का लाभ होगा। हम किसी भाषा के विरुद्ध नहीं हैं। पहाड़ी के विरुद्ध कैसे हों? हम तो स्वयं पहाड़ के रहने वाले हैं और एक तरह से असम से

लेकर लड़ाख तक पहाड़ी ही बसे हुए हैं। हिमालय ही हिमालय :

अस्त्युतास्यामटिथिदेवतात्मा।

हिमालयो नामःनगाधिराजः॥

हिमालय पर, हिमालय की गोद में जो भी रहता है वह पहाड़ी है। लेकिन हम तो यह समझते हैं कि पश्चिमी पहाड़ी वास्तव में डोगरी ही है और डोगरी में जितनी उप-भाषाएँ हैं, वे डोगरी में मिलें तो बहुत लाभ होगा, क्योंकि हमें साहित्यिक और सांस्कृतिक एकता बनानी है। इसी एकता से यह पूरा इलाका फल-फूल सकता है, और पूरा लाभ उठा सकता है। कुछ अद्भुत बातें भी सुनने में आती हैं। कुछ लोग कहते हैं कि हर भाषा अलग-अलग होनी चाहिए—नूरपुर में नूरपुरी, पालमपुर में पालमपुरी, धर्मशाला में धर्मशाली, कांगड़ा में कांगड़ी, मण्डी में मण्डयाली, मुक्त में मुक्ती। मगर भाषा बतते-बतते सदियों लग जाती हैं, कई शतक बीत जाते हैं, तब जाकर भाषा का कुछ रूप निखरता है। भाषा कोई ऐसी चीज नहीं जो चार व्यक्ति एक कमरे में बैठ कर बना दें। भाषा तो लोगों की उमंगों, आशाओं और आकांक्षाओं की अभिव्यक्ति के रूप में उत्पन्न एक दिव्य वस्तु है। अतः भाषा के लिए हमारा किसी से संघर्ष नहीं। हम किसी का विरोध नहीं करते। हम तो वस यही चाहते हैं कि यह डोगरा-पहाड़ी इलाका, जो इतना सुन्दर है, जहाँ के लोग इतने वीर हैं, वे सब मिल कर और भाषा के रूप में डोगरी को अपना कर उन्नति करें।

पहली बार इस इलाके की इस भाषा को साहित्य अकादमी ने मान्यता दी है। यह महत्वपूर्ण बात है, अतः हमारे सम्मेलन की यही कोशिश होगी कि पूरे इलाके के लोग स्वेच्छा से अपनी उप-भाषाओं को डोगरी की सरिता में मिलाकर इसे समृद्ध बनाएं। यहाँ में हिन्दी का उदाहरण देना चाहता हूँ। हिन्दी के भी अनेक हिस्से हैं—मैथिली, भोजपुरी, अवधी इत्यादि। लेकिन वे सब स्वयं को हिन्दी का अंग मानते हैं। इससे उनका बल बहुत बढ़ा है। हमारे पूरे पहाड़ी इलाके के लोग मुट्ठी भर हैं। इनकी थोड़ी-सी आबादी है, चालीस या पचास लाख। यदि वे भी बीस भाषाओं में बँट जाएँ तो आप स्वयं सोचिए कि उन लोगों को साहित्यिक और सांस्कृतिक लाभ होगा या हानि। यह विचारणीय प्रश्न है क्योंकि कुछ लोग भाषा के प्रश्न को लेकर, कुछ कटुता फैलाने का यत्न कर रहे हैं। मैं यह स्पष्ट कर दूँ कि हमारी ओर से किसी का विरोध नहीं। हम यह चाहते हैं कि डोगरी फले-फूले और जितनी उप-भाषाएँ इस क्षेत्र की हैं, वे सब मिलकर इसमें योगदान करें ताकि यह भाषा और अधिक समृद्ध हो। दो बातें और हमें करनी हैं—एक तो देश के संविधान में डोगरी को स्थान प्राप्त हो, इसके लिए यत्न करना है। इसके लिए कोई लड़ने या भगड़ने की बात नहीं है। आज साहित्य अकादमी ने इसे मान लिया है।

हमने जिस ढंग से साहित्य अकादमी से मान्यता प्राप्त करने के लिए कार्य किया, उसी तरीके से हम यह यत्न करें कि डोगरी को संविधान के अष्टम अनुच्छेद में स्थान मिले। कोई कारण नहीं है कि डोगरी को यह स्थान न मिले। सिंधी को स्थान मिल गया है, डोगरी को भी मिलना चाहिए। इसके लिए हम यत्न करेंगे। हमारे मित्र जो पालियामेंट में हैं—प्रेमचन्द जी वर्मा बैठे हैं, ओम मेहता और इन्द्रजीत मल्होत्रा तथा ललित सेन जी भी हैं—वे तथा हमारे अन्य मित्र भी इस कार्य में सहायक बनेंगे। जहाँ तक जम्मू का प्रश्न है, जम्मू विश्वविद्यालय भी इस सम्बन्ध में प्रयास कर रहा है।

दूसरी बात यह है कि कुछ महीने बाद जनगणना होगी। जनगणना के समय लोगों को अपनी-अपनी मातृभाषा लिखानी पड़ती है। अतः हमारी तो यही प्रार्थना है कि जो डोगरी भाषी हैं, डोगरा कहलाते हैं और जो लोग डोगरी के करीब की उप-भाषाएँ बोलते हैं, वे सब यदि डोगरी को अपनी मातृभाषा लिखाएँ तो हम समझते हैं कि उससे स्वयं उनका लाभ होगा। हम यह नहीं चाहते, मैं फिर कह दूँ, हम डोगरी किसी के ऊपर लादना नहीं चाहते। हम तो डोगरी का सच्चा चित्र आपके सामने रख रहे हैं और इस इलाके के लोग स्वयं सोच-समझ लें कि वास्तव में उनकी भाषा क्या है और डोगरी लिखवाने से उन्हें सांस्कृतिक और साहित्यिक क्या लाभ हो सकता है। तो ये दो बातें हमें करनी हैं—प्रथम यह कि साहित्यिक प्रश्न जो हमारे सामने हैं उनके ऊपर विचार करना है। दूसरे हमें यह देखना है कि किस

ढंग से डोगरी का प्रसार हो, क्योंकि डोगरा-पहाड़ी इलाके में रहने वाले लोग बड़े सीधे हैं, बड़े सरल हैं। वे कभी कभी गलत चीजों के असर में आ जाते हैं। हमें उनके पास जाना है—साहित्यकार के रूप में, संस्कृति के सन्देशवाहक के रूप में, राजनीतिज्ञ के रूप में नहीं। आज मैं यहाँ हूँ, पर्यटन तथा नागर विमानन मंत्री के रूप में नहीं, एक डोगरे के रूप में, डोगरी भाषा के प्रेमी और भक्त के रूप में बोल रहा हूँ। इसी रूप में हमें अपने लोगों के सामने जाना है, हमें अपनी संस्कृति और सभ्यता को संवारना है, और हमें भारतीय साहित्य के चित्र में डोगरी को जड़ना है। यह बड़ा आवश्यक है। यह कोई अलगाव का प्रश्न नहीं। इस प्रकार की कोई बात ही नहीं है। हम तो केवल यही चाहते हैं कि भारतीय परिवार में डोगरी को उसका उचित स्थान मिले।

मुझे जो विशेष बातें कहनी थीं, वे यही थीं। मैं प्रो० राव का धन्यवाद करने के साथ-साथ जम्मू कश्मीर के चीफ मिनिस्टर, सादिक साहब का भी धन्यवाद करता हूँ। उन्होंने इस कार्य में बड़ा योगदान किया है। उन्होंने कल्चरल अकादमी की ओर से एक नाटक मण्डली भेजी उसके लिए भी मैं उनका धन्यवाद करना चाहता हूँ। राष्ट्रपति गिरि जी ने और प्रधानमंत्री इन्दिरा जी ने हमें सन्देश भेजे। उनका भी धन्यवाद करता हूँ। जम्मू और हिमाचल के दूसरे क्षेत्रों से आए हुए आप लोगों का तो धन्यवाद मैं क्या कर सकता हूँ। यह सम्मेलन तो स्वयं आपका ही है और मुझे यही आशा है कि इस सम्मेलन का केवल डोगरी साहित्य में ही महत्वपूर्ण स्थान नहीं होगा बल्कि आगे बढ़ने के नए रास्ते भी इससे खुल जाएंगे।

अखिल भारतीय डोगरी साहित्य सम्मेलन दिल्ली

के प्रथम अधिवेशन के शुभ अवसर पर

डा० सुनीतिकुमारचाटुर्ज्याभिनन्दनम्

चाटुर्ज्याकुलदीपक ! वीतरागहरिदासानन्दजनक !
 डाक्टरसुनीतिकुमार ! बङ्गालङ्कार चिरं जीव ॥१॥
 चन्द्राया निखिला हि व्हाकृतिविदो वर्णध्वनि व्यादिशन्
 वाल्मीकिः कविपुङ्गवास्तदितरे काव्येषु लोकोत्तरम् ।
 श्लाघ्यं सर्वरसैर्गुप्तं ध्वनिमिमं चार्थेषु व्यवहारन्
 विद्वांसस्तु विलोकयन्ति रुचिरं त्वय्येव तत्सङ्गमम् ॥२॥
 अस्त्युत्तरस्यामपि दक्षिणस्यां प्राच्यां प्रतीच्यां तव शुभ्रकीर्तिः ।
 सर्वत्र लोकरभिनन्द्यमाना भास्वत्प्रभेव नितरां चकास्ते ॥३॥

प्रतिभोद्भावितैः स्तुत्यैर्भाषाविज्ञानदीपनैः ।
 कार्यं लोकोत्तरैस्त्वं तु ख्यातोऽसि धरणीतले ॥४॥
 धर्मज्ञानविबन्धिन्या दिव्यया गुणसम्पदा ।
 सदा सा प्रीतिमापन्ना वरदा स्यात् सरस्वती ॥५॥
 यास्कपाणिनिवानंटा थामसजोन्सग्रियर्सनाः ।
 लोकोत्तरप्रभावास्ते शब्दब्रह्मपरायणाः ॥६॥
 यथा दीप्रमिदं विश्वं तदीयं ज्ञानरश्मिभिः ।
 तथैवाद्य त्वदीयैस्तु जीव्यास्त्वं शरदां शतम् ॥७॥

अखिल भारतीय डोगरी साहित्य सम्मेलन : प्रथम अधिवेशन

विष्णुकान्त शास्त्री

“भारतवर्ष के साहित्यिक मानचित्रमें डोगरी साहित्य को प्रतिष्ठित करने के लिए ही देश की राजधानी में अखिल भारतीय डोगरी साहित्य सम्मेलन के प्रथम अधिवेशन का त्रिदिवसीय आयोजन किया गया है। डोगरी में डोगरा-पहाड़ी लोगों की उमंगे, आशाएं, स्वप्न, यथार्थ सुखदुख आदि की सहज अभिव्यक्ति लोक-गीतों लोककथाओं आदि के रूप में पुराने समय से होती रही है। पिछले पच्चीस तीस वर्षों में इसमें आधुनिक साहित्यिक विधाओं का भी पर्याप्त विकास हुआ है और अब साहित्य अकादमी ने इसे देश की स्वतन्त्र आधुनिक साहित्यिक भाषा के रूप में मान्यता प्रदान कर दी है। निश्चय ही इससे जहां हमारा गौरव बढ़ा है, वहां उत्तरदायित्व भी बढ़ा है, वह भी दो स्तरों पर। भाषा के स्तर पर हम यह अनुभव करते हैं कि एक ओर हमें डोगरी को अधिकाधिक पुष्ट कर उसे भावों और विचारों की अभिव्यजना का सशक्त माध्यम बनाना है, दूसरी ओर सतर्क रहना है कि डोगरी भाषावाद को नहीं राष्ट्रवाद को आगे बढ़ाये। भाषा की राजनीति के द्वारा किसी भी प्रकार की पृथक्तावादी भावना को, राष्ट्रभाषा हिन्दी या अन्य किसी क्षेत्रीय भाषा से किसी भी प्रकार के संघर्ष को हम कदापि सहन नहीं करेंगे। देश की रक्षा में अग्रसर रहकर अपना खून बहाने वाले डोगरों की भाषा भारत की राष्ट्रीयता और एकता को सुदृढ़ करेगी, उस पर किसी भी प्रकार की आंच नहीं आने देगी।

साहित्य के स्तर पर अब हमें यह प्रमाणित करना है कि हमारा साहित्य हमारी परम्परा, हमारी जिन्दगी से जुड़ा रहकर भी चुनौतियों को स्वीकार कर कला के स्तर पर उत्कृष्ट रचनाएं... भारतीय साहित्य के गौरव को बढ़ाने वाली रचनाएं दे रहा है। देश-विदेश में अबतक हमारी तलवार और तूलिका ही विशेष रूप से सम्मानित होती रही है, अब हमारी लेखनी भी गौरवास्पद हो, हमें ऐसा प्रयास करना है। मेरा विश्वास है कि यह सम्मेलन केवल डोगरी के इतिहास का ही नहीं, राष्ट्र के साहित्यिक इतिहास का स्वर्णिम पृष्ठ सिद्ध होगा।” हिन्दी में प्रदत्त अपने अध्यक्षीय भाषण के इन शब्दों में प्रथम अखिल भारतीय डोगरी साहित्य सम्मेलन के अध्यक्ष डा० कर्णसिंह ने नयी दिल्ली के मावलंकर हाल में अनुष्ठित २६ नवम्बर ७० को सम्मेलन के उद्घाटन उत्सव में उसके उद्देश्य एवं लक्ष्य का स्पष्टीकरण किया।



शिक्षा मंत्री प्रो० बी. के. आर. बी. राव, सम्मेलन के प्रधान डॉ० कर्ण सिंह एवं स्वागत समिति के कुछ सदस्यों के साथ।

‘वाएं से दाएं’ श्रीमती राव, जर्नल कश्मीर सिंह कटोन जर्नल उदयचन्द दुवे, श्री गिरधारी लाल डोगरा, जम्मू-कश्मीर के वित्त मंत्री, श्री प्रेमचंद वर्मा संसद सदस्य एवं श्री दुर्गा प्रसाद भरद्वाज।

(नीचे) उपराष्ट्रपति श्री गोपाल स्वर्ण पाठक, डोगरी नाटक संपर्क का उद्घाटन करते हुए। उनके पीछे खड़े हैं श्री रामनाथ कपूर। मध्य में हैं श्री रघुनाथ गंडोबा एवं दाईं ओर जर्नल दुवे।

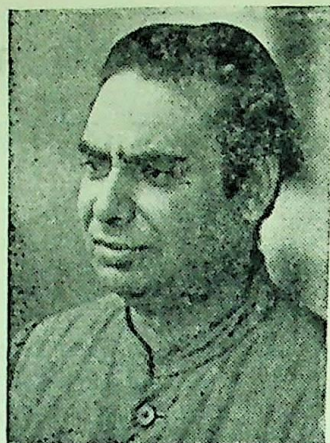


बृहत् भारतीय भाषा परिवार के मध्य अपनी अस्मिता (आईडेंटिटी) की स्वीकृति से स्वाभिमानी डोगरी एक ही साथ उल्लसित, अधिक दायित्व-बोध-सम्पन्न एवं वितम्र हो गयी है इसके प्रमाण केवल उपर्युक्त भाषण में ही नहीं, इस जीवन्त सम्मेलन के पद पद में मिलते रहे। "चार डग हमने भरे तो क्या किया, है भरा मैदान कोसों का अभी" वाला भाव ही डोगरी के कवियों और लेखकों, विद्वानों और पत्रकारों, राजपुरुषों तथा राजनीतिजों के विचारों, भाषणों और व्यवहारों से झलकता रहा। एक सुखद अनुभव यह भी हुआ कि डोगरी भाषा और साहित्य के गौरवपूर्ण नव निर्माण की चेतना (पं० रामनाथ शास्त्री) राजकीय सम्मान एवं संरक्षण के द्वारा उसके सम्यक् विकास की योजना (डा० कर्णसिंह) तथा अथक परिश्रम द्वारा इस सम्मेलन के स्वप्न को सत्य बनाने की कर्मण्यता (श्री हंसराज पन्डोन्ना एवं श्री जगदीश चन्द्र साठे) के संगम से घर्पणा की फेन या भँवर बिलकुल नहीं उपजी बल्कि 'संगच्छध्वं, संवदध्वं सं वो मनांसि जायताम्' की मधुर कलकल ध्वनि से ही यह सम्मेलन मुखरित होता रहा। बिना किसी द्विधा के यह कहा जा सकता है कि इस सम्मेलन से यह विस्वास बढ़ता है कि डोगरी भाषा और साहित्य का भविष्य उज्ज्वल है।

सम्मेलन का उद्घाटन करते हुए भारत के शिक्षामंत्री डा० बी० के० आर० बी० राव ने कहा कि भारत जैसे बहुभाषी राष्ट्र की यह सांस्कृतिक आवश्यकता है कि एक ओर जहाँ देश को एकता के सूत्र में आवद्ध करने वाली राष्ट्रभाषा हिन्दी का समुचित विकास हो, वहीं प्रत्येक क्षेत्रीय भाषा को भी फलने फूलने का पूरा सुयोग मिले। भाषा के क्षेत्र में 'परिवार नियोजन' हानिकारक होगा। डोगरी पुस्तकों की प्रदर्शनी ने उस भाषा की क्षमता को प्रमाणित कर दिया है। मेरी शुभकामनाएँ हैं कि डोगरी अधिकाधिक समृद्ध होकर भारतीय भाषा परिवार में सम्मान प्राप्त करे।

उद्घाटन भाषण के उपरान्त डोगरी कवि सम्मेलन का आयोजन था जिसका संचालन प्रो० रामनाथ शास्त्री ने किया। जम्मू हिमाचल के चुने हुए कवियों ने इसमें भाग लिया। अधिकांश कविताएँ लोकगीतों की सी सहजता और मिठास लिए हुए थीं तथा मुख्यतः प्रेम, विरह, देशभक्ति एवं जनजागरण के भावों से ओतप्रोत थीं। दीनू भाई पन्त, केहरि सिंह मधुकर, पद्मा सचदेव, मोहनलाल सपोलिया, शबीर कुरेशी; नरेन्द्र अरुण, भक्तराम 'मुसाफिर'; बसन्तराम आदि की कविताएँ बहुत जमीं।

तीस नवम्बर को डोगरी साहित्य और भाषा के विविध पक्षों पर विचार-विमर्श करने के लिए क्रमशः डा० प्रभाकर माचवे एवं



श्री ओइम महता संसदीय मामलों के राज्य मंत्री जिन्होंने कवि सम्मेलन की अध्यक्षता की।

डा० वेद कुमारी पई की अध्यक्षता में दो विद्वत् गोष्ठियाँ हुईं जिनमें पं० श्यामलाल शर्मा, डा० वेद कुमारी, प्रो० लक्ष्मीनारायण, श्री जगदीश चन्द्र साठे, श्री वेद प्रकाश भद्रवाही, श्री धर्मचंद प्रसांत, श्री बलराज पुरी, श्री नरसिंह देव जम्वाल, श्रीमती पद्मा सचदेव, श्री भुवनपति, श्री जितेन्द्र शर्मा आदि ने अपने विचारोत्तेजक निबन्ध पढ़े।

उसी दिन रात को श्री कविरत्न के निर्देशन में श्री दीनू भाई पन्त का लिखा डोगरी नाटक 'सरपंच' खेला गया जिसका उद्घाटन किया भारत के उपराष्ट्रपति श्री जी० एस० पाठक ने। न्याय के लिए मर मिटने वाले सरपंच 'रणपत' के चरित्र के द्वारा आधुनिक युग में भी अन्याय के विरुद्ध संघर्ष की प्रेरणा देने वाला यह नाटक डोगरी क्षेत्र में अत्यन्त लोकप्रिय है। आधुनिक रंग-शिल्प के उपयोग द्वारा कविरत्न ने इसका प्रभावशाली प्रदर्शन किया। यह ठीक है कि नाटक-खेलन और मंचन की दृष्टि से डोगरी अभी अपनी शैशवावस्था में ही है पर यह भी स्पष्ट है कि आरम्भ आशाजनक है। सर्वश्री रतन शर्मा, कविरत्न तथा अशोक शर्मा का अभिनय प्रशंसनीय था तो विद्यारत्न खजूरिया द्वारा अभिकल्पित दृश्यबन्ध सराहनीय। इस नाटक के प्रस्तुतकरण के लिए जम्मू-कश्मीर राजकीय कला, संस्कृति तथा भाषा अकादमी एवं उसके सुयोग्य सचिव श्री नीलाम्बर देव शर्मा धन्यवाद के पात्र हैं।

१ दिसम्बर के प्रातःकालीन प्रतिनिधि सम्मेलन में डोगरी भाषा और साहित्य के विकास के लिए ग्यारह प्रस्ताव पारित हुए जिनके द्वारा डोगरी को भारतीय संविधान की अष्टम अनुसूची की

भाषाओं में सम्मिलित करने, कश्मीर की राजभाषा बनाने, जम्मू-कश्मीर तथा हिमाचल में प्राथमिक शिक्षा के स्तर तक अनिवार्य विषय के रूप में एवं विश्वविद्यालय स्तर पर ऐच्छिक विषय के रूप पढ़ाये जाने आदि की मांगों की गयीं। इस प्रतिनिधि सम्मेलन की अध्यक्षता हिमाचल के विधायक कंवर दुर्गा चंद ने की। प्रस्तावों के विषयों के सुष्ठु चयन एवं प्रस्तुतीकरण में अन्य जाने माने लेखक विद्वानों में सर्वश्री अनंतराम शास्त्री, सीताराम खजूरिया, देसराज डोगरा, शबीर कुरेशी आदि का योगदान उल्लेखनीय है।

समापन समारोह में प्रख्यात भाषाविद् एवं साहित्य अकादमी के सभापति डा० सुनीति कुमार चटर्जी का अभिनन्दन किया जाने वाला था किन्तु सम्भवतः विमान सेवा की गड़बड़ी के कारण वे उस समय तक दिल्ली नहीं पहुँच सके। उनकी अनुपस्थिति में उनका मानपत्र उन्हें समर्पित करने के लिए डा० प्रभाकर माचवे को अर्पित किया गया। समापन-भाषण में डा० कर्णसिंह ने डोगरी के साहित्यकारों तथा डोगरी भाषी जनता से डोगरी की उन्नति

के लिए यथाशक्ति प्रयत्न करने का अनुरोध किया।

प्रतिनिधियों के सम्मान में डा० कर्णसिंह द्वारा दिये गये भोज के सौहार्दपूर्ण वातावरण का श्रेय मुख्यतः श्रीमती यशोराज्यलक्ष्मी देवी को दिया जाना चाहिए जिनकी सजगता ने आत्मीयतापूर्ण आतिथ्य सत्कार में कोई कोरकसर नहीं रहने दी।

डोगरी के प्रति हिन्दी की सद्भावना जापित करने के लिए डा० हरिवंशराय बच्चन, डा० प्रभाकर माचवे, श्री विष्णु प्रभाकर, श्री राजेन्द्र यादव, श्री रामानन्द दोषी आदि मुप्रतिष्ठित हिन्दी साहित्यकार इस सम्मेलन के विविध कार्यक्रमों में उपस्थित थे।

जिस उत्साह, निष्ठा और सद्भावना के साथ इस सम्मेलन की कार्यवाही हुई, उससे यह आभासित होता है कि भारतीय साहित्य उद्यान की नयी ब्यारी डोगरी में और बड़े पैमाने पर सर्जनात्मक साधना के रंग बिरंगे मुन्दर फूल खिलनेवाले हैं, जिनकी शोभा और सुगन्ध उद्यान को नयी गरिमा प्रदान करेगी।



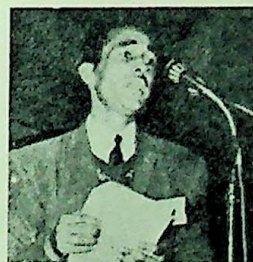
रामनाथ शास्त्री जिन्होंने डोगरी कवि सम्मेलन का संचालन किया।



केहर सिंह 'मधुकर'



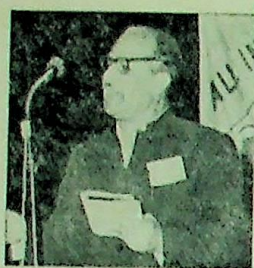
पद्मा सचदेव



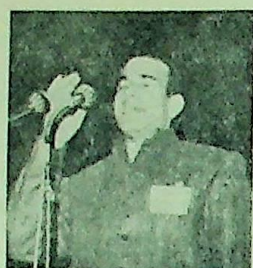
नरेन्द्र अग्रण



शबीर कुरेशी



पण्डित शम्भुनाथ



मोहन सपोलिया



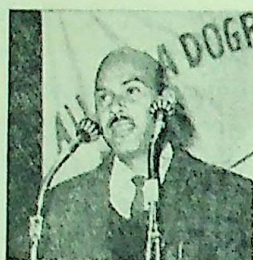
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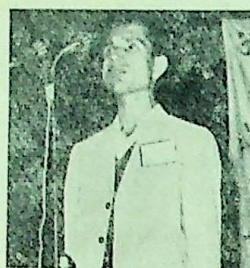
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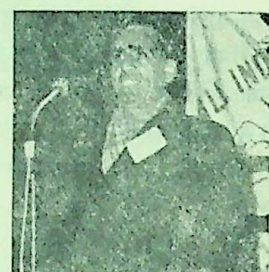
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नृसिंह देव जम्वाल



प्रद्युमन जिन्द्राहिया



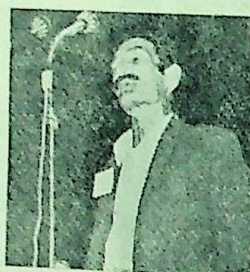
रोमालसिंह भड्डवाल



भक्त राम 'मुत्ताफर'



केदारनाथ मिश्र



वशीर अहमद 'वशीर'



शिवराम 'दीप'



देसराज डोगरा



वाल कृष्ण



कृष्ण कुमार केरणी



गोगा राम साथी

सरपंच

डोगरी नाटक दिल्ली में दर्शक-वृन्द के लिए प्रथम बार अखिल भारतीय डोगरी साहित्य सम्मेलन के अवसर पर प्रस्तुत किया गया। जम्मू एवं हिमाचल के रंगमंच की अपनी परम्परा है और उसने कई प्रसिद्ध कलाकार हमें दिये हैं। परन्तु आधुनिक डोगरी नाटक और रंगमंच की अपनी अलग कहानी है जिसका उद्भव साहित्यिक नवचेतना के फलस्वरूप हुआ है।

सरपंच डोगरी का एक अत्यन्त लोकप्रिय नाटक है। इसे डोगरी के प्रतिष्ठित कवि श्री दीनू भाई पन्त ने लिखा है तथा यह पच्चास से अधिक बार सफलता से अनेक स्थानों पर हजारों दर्शकों के सामने अलग अलग नाट्य मण्डलियों द्वारा खेला जा चुका है।

दिल्ली में यह नाटक जम्मू व कश्मीर राज्यकीय कला, संस्कृति तथा भाषा अकादमी के सौजन्य से प्रस्तुत किया गया।

विषय प्रस्तावना

इस नाटक में सामन्तशाही काल के जीवन की भाँकी प्रस्तुत की गई है जिसमें कुछ शताब्दियों पूर्व मध्ययुग में अशहाय और साधारण लोगों के संघर्षमय जीवन तथा उन पर ढाए गए अत्याचारों और उनके द्वारा सही गई यातनाओं का सजीव चित्राङ्कण है। डोगरी का यह प्रमुख दुःखान्त नाटक रणपत नाम के एक सत्यवादी प्रतिष्ठित युवक सरपंच की निर्मम हत्या से सम्बन्धित घटनाचक्र पर आधारित है। इस हत्या-काण्ड का कारण था कि रणपत ने निर्भीकतापूर्वक सत्य और न्याय से प्रेरित होकर स्थानीय अत्याचारी शासक के विरुद्ध फैसला सुनाया था। दाता रणु की स्मृति गाँवों के जोगी आज तक अक्षुण्ण सम्भाले हुए हैं और वह उसकी जीवन-गाथा (कारक) सुनाते चले आ रहे हैं। इस नाटक में डोगरी चरित्रकी उच्चतम उपलब्धि हमें देखने को मिलती है।

कथानक

जम्मू के एक गाँव दरहाली में एक प्रतिष्ठित राजपूत घराने में जमीन जायदाद को लेकर कलह चल रही है। बाँगी जो इस घर का एक लालची सदस्य है, अपने चचेरे भाई चौधरी की जायदाद पर नाजायज अधिकार जमा बैठा है और उसका परिवार दाने-दाने को मुहताज हो गया है। बाँगी जम्मू के राजा से सत्ता और अधिकार प्राप्त करने के स्वप्न देख रहा है। वह अपने भाई चोलहो का बड़ई

प्रिय भाई,

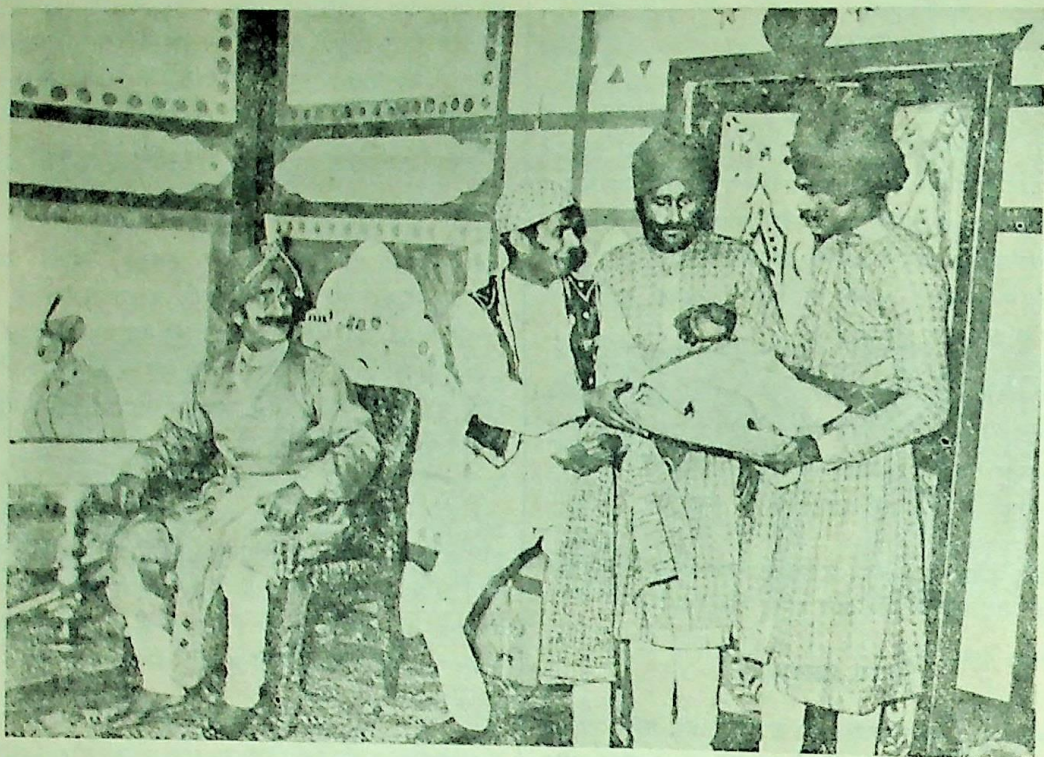
दिसम्बर के अंत में राजधानी में हुए 'डोगरी साहित्य सम्मेलन' के अवसर पर डोगरी नाटक 'सरपंच' देखने का अवसर मुझे मिला था। आज रंग मंच की जो स्थिति है, उसको देखते हुए 'सरपंच' को आधुनिक नाटक तो नहीं कहा जा सकता, लेकिन इसमें सन्देह नहीं कि एक परम्परागत विषय को लेकर आधुनिक मूल्यांकन के आधार पर एक ऐसा नाटक आप लोगों ने प्रस्तुत किया था जो डोगरी समाज के सुखदुःख, आशा आकांक्षा और आदर्शों की एक अन्तरंग भाँकी प्रस्तुत करता है। सारे वातावरण में उस प्रदेश की मिट्टी की गंध व्याप्त थी। एक ऐसे परिवेश का निर्माण आपने किया था जो शाश्वत सत्य और असत्य के संघर्ष को अपने सही रूप में प्रस्तुत करता है। कहानी प्रतिष्ठित राजपूत घराने की बताई गई थी। लेकिन ऐसी कहानी किसी न किसी रूप में हर छोटे-बड़े घर में दोहराई जाती है। आज यह सत्य और असत्य का द्रष्टव्य मनुष्य के अन्तर में मचता है। लेकिन जिस काल की कहानी 'सरपंच' में है तब सत्य और असत्य का यह संघर्ष दो अलग अलग व्यक्तियों के रूप में उभरता था और अन्त में सत्य की जय होती थी। 'सरपंच' में भी सत्य की जय हुई। लेकिन वह जय थोपी हुई नहीं लगती। द्वन्द्वात्मक जीवन के भीतर से उभरी है।

'सरपंच' का निर्देशन साधारणतया सहज और निर्दोष था। कविरत्न इसके लिए प्रशंसा के पात्र हैं। जहाँ तक अभिनय का संबंध है—स्त्री पात्रों के लिए बहुत अधिक गुंजाइश नहीं थी। लेकिन इसमें उनका दोष नहीं है। है तो कहानी का है। पुरुष पात्रों का अभिनय कथावस्तु के अनुरूप था। जैसा कि पुरानी कहानियों में होता है, 'सरपंच' में भी हास्य-विनोद के द्वारा मनोरंजन की चेष्टा कुछ अधिक हो गई है। 'फिडू' यदि लंगड़ा न होता तो शायद और भी अच्छा होता। फिर भी अभिनय की दृष्टि से सब कुछ ठीक ही रहा। 'गर्धी' के कारण कथा में और रस आ गया। मुझे विश्वास है कि अवसर मिलने पर इस नाटक के कई पात्र आधुनिक मंच पर भी अपनी प्रतिभा का परिचय देने की क्षमता रखते हैं। संबंधित व्यक्तियों को मैं इस प्रस्तुतीकरण के लिए बधाई देता हूँ।

स्नेही

(विष्णु प्रभाकर)

श्री हंसराज पंडोत्रा,
आर-४८२, न्युराजेन्द्र नगर, नई दिल्ली।



सरपंच नाटक में जागीरदार के दरबार का एक दृश्य

का व्यवसाय अपनी ज्ञान के खिलाफ और महत्वाकांक्षा में बाधक समझता है। अपना असर रसूख बढ़ाने के लिए बांगी ने अपने गिर्द कुछ चापलूस और विश्वासपात्र नौकर रख रखे हैं जो गाँव के भोले भाले लोगों को अक्सर लूटते और सताते रहते हैं। बांगी चोलहो को अपनी ओर लाना चाहता है परन्तु चोलहो उसे सीधे रास्ते पर आ जाने की सलाह देता है तथा चौधरी की जमीन उसे लौटाने के लिए कहता है। इससे बांगी उत्तेजित हो उठता है और अपने कुल-पुरोहित रणपत को भगड़े का फैसला करने के लिए कहता है। परन्तु चौधरी डर के मारे बांगी के विरुद्ध कुछ कहना नहीं चाहता।

रणपत की बुद्ध माता भी रणपत को इस मामले में हाथ न डालने की सलाह देती है। परन्तु खतरा होते हुए भी रणपत न्याय-मार्ग पर अडिग रहता है। पंचायत बैठने के समय सारा गाँव एक विशेष उत्तेजना से भर जाता है। चौधरी अपना बयान देता है मगर उसकी बात का कोई सबूत नहीं मिलता। रणपत बिना सबूत के

उसकी सहायता करने में असमर्थ है। आखिरकार रणपत की माँ कुछ पुराने कागज निकाल कर लाती है। उनमें रणपत के दादा के समय के किए हुए फैसलों की नकलें दर्ज होती हैं। दादा भी अपने समय का सरपंच था और इन कागजों में चौधरी और बांगी के पूर्वजों के बंटवारे की भी नकल मिल जाती है। इससे चौधरी के पक्ष को बल मिलता है। बांगी का गुस्सा और तेज हो जाता है और वह इन कागजों को भूटा कहता है। परन्तु गाँव का एक बूढ़ा इन कागजों के आधार पर खेतों की निशानदेही में सहायक बन जाता है और यह सिद्ध हो जाता है कि वह कागज भूटे नहीं हैं। बांगी हार जाता है और रणपत के विरुद्ध, जिसे सारा गाँव अपना हितैषी और न्यायमूर्ति समझता है, साजिश करता है। रणपत की हत्या हो जाती है। इस दारुण घटना से डोंगरा समाज में भीषण प्रतिक्रिया होती है। बांगी के दुष्कृत्य की जोरदार भर्त्सना की जाती है और सारा गाँव उस का तिरस्कार करता है। इस प्रकार कलंकित होकर बांगी पागल हो जाता है और अपना गला स्वयं घोंट लेता है।

पात्र

बांगी	रतन शर्मा	बूढ़ा किसान	बिल्लू
रणपत	अशोक शर्मा	चन्दू	ललित गुप्ता
माँ	विमला गुप्ता	फीना	सुरेन्द्र शर्मा
शुका	शशि मींगी	भीमा	विजय अवरोल
चौधरी	शम्भूनाथ शर्मा	चुन्नु	दीप सिंह
चोहलो	एच० एल० कोहली	चौकीदार	शिव महता
मोहतवर	पं० बद्री नाथ	दूसरा किसान	दुर्गेश शर्मा
फिडू	कवि रत्न	गर्धी	पी० एस० जंदराहिया

निर्देशक

कवि रत्न

नाटककार

दीनू भाई पन्त

नाट्य प्रबन्धक

मंच प्रबन्धक	शिव महता	रोशनी	एम० पी० शर्मा
	दुर्गेश मिश्रा		विजय अवरोल
	विजय अवरोल	पात्र सज्जा	शिव महता
दृश्य सज्जा	कवि रत्न		एम० पी० शर्मा
	विद्या रतन खजूरिया	संगीत	पी० एस० जंदराहिया
	शिव महता	पाश्चं गायक	अनीता शर्मा
	प्रीतम सिंह		प्रद्युमन सिंह
वेश भूषा	पं० संसार चन्द		नरेन्द्र गुप्ता
	विमला गुप्ता	गीत	वेदपाल दीप

DOGRI DRAMA

Dogri Drama was introduced for the first time before Delhi audience. Jammu and Himachal stage has a long history and it has given us a galaxy of famous actors. The modern Dogri Drama has, however, a different story and it is a product of the new literary awakening.

SARPANCH is one of the most popular plays in Dogri. It is written by Dinu Bhai Pant, who is one of the leading Dogri poets. This Drama has already been successfully staged at different places more than 50 times by different troupes and shown to audiences running into thousands.

The Drama was staged in Delhi by the kind courtesy of the Jammu & Kashmir Academy of Art, Culture & Languages.

SARPANCH

The Theme

This Dogri drama depicts life under the feudal system as it existed several centuries back during the middle ages, and the struggle and suffering of the weak and the lowly against oppression. This great tragedy, which is full of pathos, centres round the up-right and righteous Ranpat, a young man who was murdered in cold blood after he had delivered the judgement against a local tyrant to uphold the cause of truth and justice. His memory has been cherished by the village bards who sing the legend of Data Ranu. He is an embodiment of all that is best in the Dogra character.

The Story

There is a property dispute in the house of an influential Rajput in the village of Dharhali near Jammu. Bangi an avaricious member of this family has usurped the farm land of his cousin brother, Choudhari, who is reduced to poverty and starvation. Bangi, now aspires to win favours from the Jammu court and, therefore, does not like the humble profession of his brother Chohlo. To win power and influence, he collects around him a few sycophants and henchmen who inflict atrocities and fleece the simple village folk. Bangi

tries to win over Chohlo to his side. Chohlo advises him to mend his ways and return Choudhari's farmland. In a fit of anger, Bangi asks Ranpat to settle the dispute. Choudhari is fearful of leading evidence in the face of Bangi's bellicosity and threats. Even Ranpat's mother dissuades her son to give up this arbitration case. But Ranpat remains steadfast in the face of danger. The whole village is surcharged with excitement when the Panchayat meets. Choudhari gives his statement but there was no supporting evidence. The Sarpanch could not help him. Ultimately, Ranpat's mother produces some old documents showing some decisions taken by his grandfather who too had been a Sarpanch in his own time. This favours Choudhari's claim. Bangi is greatly infuriated and characterises these documents as false. An old villager, however, helps the Panchayat in identifying the ground markings at the farm as he had been a witness at the time of recording the old document. Bangi loses the case and starts on evil designs against Ranpat, the young Sarpanch, who is now acclaimed as a fearless man and has emerged as a saviour of the poor. Ranpat is murdered. This gruesome tragedy shakes the Dogra society which condemns Bangi for his nefarious act. The whole village discards him. He is now a completely deranged man and strangulates himself in utter disgust and ignominy.

CAST

Maa	Mrs. Vimla Gupta	Finina	Surender Sharma
Shukra	Shashi Mengi	Bhima	Vijay Abrol
Ranpat	Ashok Sharma	Chunnu	Deep Singh
Choudhari	Shambu Natb	Chowkidar	Shiv Mehta
Bangi	Rattan Sharma	Farmer—II	Durgesh Sharma
Chohlo	H. L. Kohli	Gardhi, The minstrel	P.S. Jandrahia
Mohtbar	Badri Nath		
Fiddu	Kavi Rattan		
Farmer-I	Billo	Director	Kavi Rattan
Chandu	Lalit Gupta	Playwright	Dinu Bhai Pant

STAGE

Stage Managers	Shiv Mehta	Lighting	M.P. Sharma
	Durgesh Mishra		Vijay Abrol
Settings	Vijay Abrol	Make-up	Shiv Mehta
	Kavi Rattan		M.P. Sharma
	V.R. Khajuria	Music	P.S. Jindrahia
	Shiv Mehta	Playback Singers	Aneeta Sharma
	Pritam Singh		Parduman Singh
Costumes	Sansar Chand		Narender Gupta
	Mrs. Vimla Gupta	Lyrics	Ved Pal Deep

GLIMPSES
OF THE ACTIVITIES OF THE
Dogra Himachal Sanskriti Sangam Delhi

D. P. BHARDWAJ



Dedicated to function as a non-political cultural society, affiliating other cultural societies of the region, for promotion of art, literature and science; for diffusion of useful knowledge; for development of Dogri and its dialects and Hindi; for preservation of the unity of the people of Himachal Pradesh, Jammu province of Jammu and Kashmir State and the district of Gurdaspur and Hoshiarpur of the Punjab, variously known as Dogras, Pahari or Himachali; for preservation of their heritage and enrichment of their life; for their advancement and economic welfare, and as a charitable society for promoting humanitarian work.

The Dogra Himachal Sanskriti Sangam, Delhi, is a cultural association of Dogra-Pahari people hailing from Himachal Pradesh and Jammu. It was formed early in February 1966 by the coming together of Dogra Mandal, Kangra Sewak Sabha, Himachal Bhratri Mandal, Kangra Jan Sudharak Sabha, Kangra Sabha and Polian Prohitan Rural Welfare & Development Society for the purpose of furthering cultural and literary activities on a common platform. The Association is a purely non-political in character and its work is confined to social and cultural uplift. Mandi Jan Kalyan Sabha has also since then joined. Several such Societies and organised literary and artistes groups have also asked for affiliation with the Sangam.

MEMORANDUM TO THE
PUNJAB BOUNDARY COMMISSION

In a memorandum submitted to the Punjab Boundary Commission the Sangam conveyed the point of view of the Dogra-Pahari people that no political or religious consideration should be attached to the issue of demarcation of boundaries of Himachal Pradesh with Punjab or Haryana and that the problem of marginal areas should not be settled to the detriment of the just and fair claims of the Dogra-Pahari people.

The Sangam also suggested that the Himachal border should run roughly along the following line, including the towns mentioned : Naraingarh (West-east of Nahan), Chandigarh, Mianpur, Rupar, Balachor, Garhshankar, Hoshiarpur, Dasuya, Gurdaspur, and thence to the Ravi. Full text of the Memorandum is reproduced elsewhere in this volume.

PETITION TO LOK SABHA FOR

RECOGNITION OF DOGRI IN THE CONSTITUTION

The Sangam also submitted a petition signed by many prominent Members of Lok Sabha, for the inclusion of Dogri in the Eighth Schedule of the Constitution. The petition high-lighted the importance of Dogri in the lives of the people of Dogra-Pahari region and the need for its inclusion in the Schedule to meet the aspirations of the people and for the development of the language. Hindi rendering of the Petition is reproduced elsewhere for the benefit of the readers.

RECOGNITION BY THE SAHITYA AKADEMI

It is largely due to the efforts of the Sangam that the Dogri is now recognised as an independent modern literary language by the Sahitya Akademi. The Sangam has since been given representation on the Advisory Council of the Akademi.

CULTURAL PROGRAMMES

Since its inception the Sangam has organised many cultural functions, notable among those are :

A cultural programme on the occasion of Baisakhi on April 10, 1966 at the Constitution Club in which cultural troupes from Himachal and Jammu participated. The programme included Pahari folk dances, folk songs and Dogri Kavi Sammelan. A repeat performance was given on public demand on the following day.

A programme of Dogri-Pahari music at the Mavlankar auditorium, in which a party of singers from Jammu and Delhi participated, drew appreciative notices in the Delhi Press. It was specially noted for its devotional and folk themes.

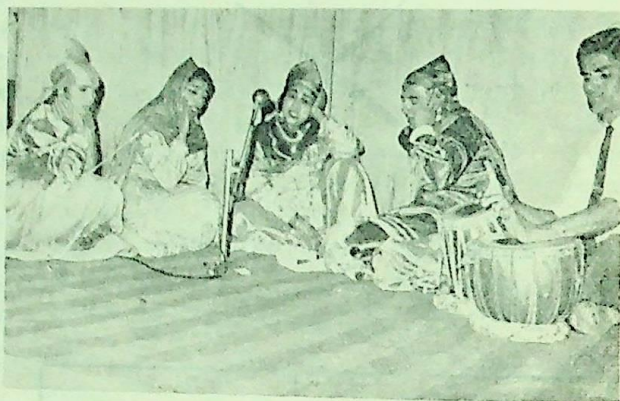
Yet another programme of music was presented at the All India Medical Association's Auditorium in April last on the occasion of Baisakhi.

HIMACHAL SOUVENIR

The Sangam brought out a commemorative volume, 'Himachal Souvenir' on November 1, 1966 when Kangra, Kulu and other Dogri-Pahari areas were merged with Himachal Pradesh. It gave glimpses of the life of the Dogra-Pahari people and of their social, economic, cultural, artistic and literary heritage. This souvenir was formally presented to the Chief Minister of Himachal Pradesh on Nov. 18, 1966.



Flutists & drummers of the Kud dance from Jammu



Kangra belles singing a folk song



A Nati performance at the Baisakhi function



Members of the Sangam wait for the Himachal Chief Minister to present him a copy of the Souvenir.



Dr Y. S. Parmar glances through the Souvenir

RECEPTIONS

The Sangam arranged on August 10, 1967 in the premises of Constitution Club a reception in honour of Dr Karan Singh to felicitate him on joining the Union Cabinet. Early in 1967 the Sangam held a special function at the Vishwa Yuvak Kendra to meet the folk dancers' troupes from Jammu & Kashmir and Himachal Pradesh who were in Delhi in connection with the Republic Day celebrations.

RENAMING A DELHI ROAD AS

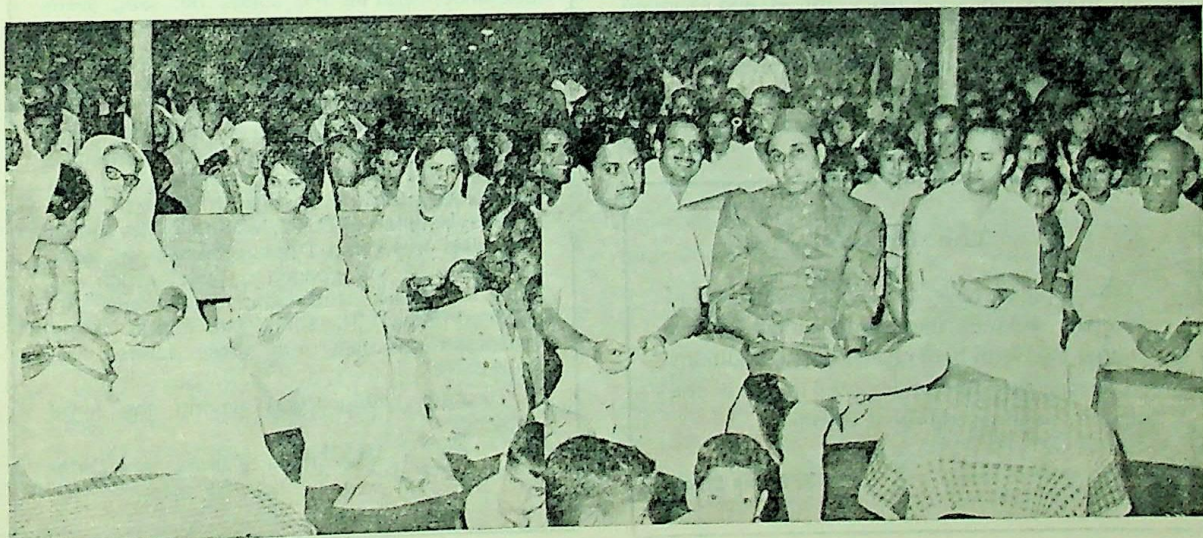
'ZORAWAR SINGH MARG'

The Sangam collaborated with the Wazir Zorawar Singh Memorial Committee in its efforts to have the

old Hamilton Road near Kashmiri Gate, Delhi, renamed after the famous General of Maharaja Gulab Singh of Jammu and Kashmir, who was born in Kangra. He had conquered Ladakh and annexed it with the Maharaja's territories. On December 18, 1967 the old Hamilton Road was formally renamed as Wazir Zorawar Singh Marg.

LIBRARY

The Sangam has made a humble beginning towards setting up a library of books and publications in subjects relating to the Dogra-Pahari region as well as those in Dogri-Pahari dialects, and on the subjects connected with Dogra life and people.



Seen in the picture are (from left to right) : Smt. Saran; Maharani Yashorajya Lakshmi; Smt. U. C. Dubey; Shri Lalit Sen M.P.; Dr Karan Singh; Shri Virbhadra Singh M.P. and Shri Pratap Singh M.P.

RESOLUTIONS

The General Body of the Sangam at its meeting on Jan. 13, 1968, adopted a number of resolutions, one of which demanded the setting up of a separate University for Himachal Pradesh.

The grant of full Statehood to Himachal Pradesh was hailed by the Sangam in a resolution adopted by it in August last. The Sangam congratulating the Government and people of the Pradesh on this long awaited development, hoped that as a full-fledged State Himachal Pradesh will rapidly develop in the economic and cultural fields.

FIRST ALL-INDIA DOGRI WRITERS CONFERENCE

The Sangam organised the first ever All-India Dogri Writers Conference in Delhi on Nov. 29-30 and Dec. 1, 1970. It is proposed to hold similar conferences at different places in the country in future. The present publication is being brought out by the Sangam to commemorate this historic Conference.

HIMACHAL STATEHOOD CELEBRATIONS

The Dogra Himachal Sanskriti Sangam were at home on January 25, 1971 to mark the formation of the 18th State. Presiding over the celebrations Dr Karan Singh, the Union Minister of Tourism & Civil Aviation felicitated the people of Himachal Pradesh on the eve of their attaining full Statehood. He recalled that the people of that region had made a significant contribution to the country's defence forces, and exhorted them to keep up their tradition besides enriching the cultural heritage of the country, and keeping pace with the economic development.

The Dogras

The Dogras have for centuries played an important role in the development of our national life. With their characteristic traditions and history, they form a colourful strand in the vast and varied tapestry that is India.

Dr Karan Singh



Manmohan Pahari

Dogra folk singer who popularised Dogri songs

A rich fare of Dogri songs

Faith and devotion to goddess Vaishno is a strand running through entire Dogra Pradesh. Its people never tire of singing her glory. This faith and fervour permeate their songs as was evident from the interesting programme of Dogri songs presented by the Dogra Himachal Sanskrit Sangam on Baisakhi at Mavalankar Hall, New Delhi on Sunday.

First to capture one's heart was the sweet and sonorous character of the Dogri language with its rounded inflexions. And the tunes, too, untainted by extraneous influences. This could best be seen in a charming air reminiscent of the cool breeze of Kangra, sung by Jogindera Sharma with abandon and lilt. There was no artificiality nor any attempt to soften the natural shrillness of her voice. This oasis of rustic delight is precisely what urbane, sophisticated audiences long for in a fair.

The same was true of the love song by Sushila Sharma. Compared to the female singers, the others, Lakshmi Kant Joshi in particular, badly sullied the simple charm of their songs by clumsy filmic effects. Joshi has a lovely, mellifluous voice and a feelingful utterance. But all the songs he sang were spoilt by harmonised strains or misplaced echoing effects typical of the boatmen's songs.

The conscious, sophisticated touch was manifest in the Pahari renderings of Man Mohan Pahari who is such a fine singer and composer. He sings in an open, unaffected voice. And a true pastoral surrounding to his songs was provided by Jagdish Burman who drew sweet melody out of his flute. The songs, "Ay, desh mere" and "Dharan Raunsiliyan" were examples of the concealed style which has crept into their intrinsically simple and unpolluted frame. The song 'tere mathe' being comparatively free from these faults, was impressive.

Dr Karan Singh was among the large audience.

*The Times of India, New Delhi
(April 14, 1969)*

DOGRAS' WRIT RAN IN TIBET TOO

—*Times of India*; December 1, 1970

The writ of the ruler of Jammu and Kashmir, Maharaja Ranbir Singh, ran in Tibet too less than a century ago. This fact is highlighted in a volume on the civil laws of the Maharaja which was exhibited along with other old books and manuscripts during the three-day All-India Dogri Writers' Conference, concluded here today.



Anant Ram Shastri

The book is part of a collection of Dogri books and relics in the possession of Mr Anant Ram Shastri, Principal of Raghunath College, Jammu. Its title is written both in Persian and Dogri indicating that it contains civil laws decreed by "Maharaja Ranbir Singh, Monarch of Jammu, Kashmir and Tibet."

Mr Shastri also possesses "A Military Instruction Manual" of the days of Maharaja Ranbir Singh with interesting illustrations showing military formations. Mr Shastri says that the relics date back to the days when the Maharaja's general Zorawar Singh, had led an expedition to Tibet.

"GOLDEN" APPLICATION

Other interesting exhibits in the collection include a "poetic application" written a century ago by a poor Brahmin from Multan, requesting the Maharaja to grant him a piece of land in Jammu or Srinagar so that his family could live under royal patronage. The application made profuse use of gold dust for calligraphing the letters to make it fit for the Maharaja's attention. According to the current assessment, gold worth about Rs. 300 must have been utilised in writing it. The application is in a book form with

beautiful illustrations embellishing the Brahmin's appeal.

Mr Shastri says that he had brought the exhibits to Delhi to make the point that there were rich treasures in the Dogri language and culture deserving to be preserved, studied and presented to the people to enrich the overall cultural tradition of the country.

He has a 100-year-old version in Dogri of the popular western game, "Ludo". It has squares printed on a piece of "double Dacca cloth." The squares are divided by a line to depict the evil and good influences on human life. The winning point in the cloth-sheet was marked by a square called "swarga". But a square before "swarga" was another marked "trishna" or lust. A big python's mouth waited for the one progressing towards "swarga". The player who got the "trishna" square slid through the entire game-sheet to a square marked "narka". The old Dogri name for the game was "Gyan Patal"—the curtain of wisdom. Two other interesting

exhibits are micro-miniature paintings of the Basohli school of art. They are circular discs of parchment about an inch and a quarter in diameter. These paintings formed part of inlay work on ornaments. There is also a peanut-shaped exhibit. Seen under a microscope one discovers that they are a collection of 101 toys carved out of ivory and packed in a case of the size of a peanut.



Mr Shastri says he and many others like him have begun to conduct research in old Dogri literature and cultural relics as part of the renaissance movement symbolised by the Dogri Writers' Conference.

He points out that this year, for the first time, a Jammu and Kashmir "Who's Who and Year Book" has been published by the veteran Jammu journalist Mr M. R. Saraf. The 80-year-old champion of the Dogri language and culture is also the pioneer of printing in Jammu and Kashmir. He set up the first printing press in the State some 50 years ago.

Mr Nilambar Sharma, Secretary of the J & K Cultural Academy, says that as many as 300 books in Dogri have been printed and published in the past few years. These include a Dogri version of Panch-tantra fables, a biography of Maharaja Gulab Singh, a collection of Bawa Jito's poetry—"the poet of the

people" in the Dogra area—and the religious katha of Satyanarain in Dogri. A collection of Jawaharlal Nehru's letters has also been published in Dogri.

He says the Jammu and Kashmir State is a miniature picture of national integration. The Kashmiri, Dogri and Ladakhi languages co-exist besides some smaller dialects. Efforts are being made to develop all the major languages of the State.

Mr Randhir Singh, Jammu and Kashmir Minister for Transport and Taxation, says: "We must congratulate our Chief Minister, Mr G. M. Sadiq. It was on his initiative that the Gajendragadkar committee on languages was set up for the State. Its recommendations were accepted and Mr Sadiq has taken personal interest in helping the growth of the Dogri language.

DOGRI REVIVAL

—Hindustan Times

Writers in the Dogri language who met in New Delhi for an all-India conference under the chairmanship of Dr Karan Singh recently, included journalists and scholars, academic men and officials connected with the dispensation of State patronage.

But that was not all. "Square" spotted in the colourful gathering of turbaned Jammu-ites a couple of wives who were said to be as adept in turning out verses as any Pandit and even an old man who could neither read nor write but could recite folk songs that can touch the heart of any poetry lover.

Dogri folk songs have been passed on from father to son and mother to daughter. But in the last two or three decades the written word has flowered and the growth of the Dogri language and literature has been impressive. The Ramayana, the Mahabharata, Tagore, Gandhi, Jawaharlal Nehru and even Gorky can be read in Dogri. The Jammu and Kashmir State Academy of Art and Culture has even produced a Dogri grammar and some leading Dogri writers are currently busy producing a Dogri-Hindi dictionary.

The President of the Dogri Writers' Conference, Dr Karan Singh, has himself been responsible for making the language better known through his English translations of folk and devotional songs.

Romance comes naturally to the Dogra people with the beautiful surroundings they live in. So far agriculture and service in the armed forces have been their mainstay. The latter necessitates long periods of separation. Dogri poetry therefore is tinged with sadness. Here is a Dogri song rendered into English by Dr Karan Singh:

*Hark, the chakors' call to each other
Through the moonlit night,
See how the hearts of separated lovers
Pine for each other!
In the day-time they laugh and play
Amongst themselves,
But such is their fate
That wicked night intervenes
And separates them;
They sigh all through the long night
And call loudly to each other, but in vain
Only the sufferer can really know
The true nature of his suffering
No one else can fully appreciate another's pain.*

However love is not the only subject of Dogri literature. Ram Nath Shastri, known as a "progressive" poet, has this to say:

*For whom does this cloud rain?
The heart is parched and dry
Peculiar is this cloud
It drenches spots of its choosing
The rest of the land it leaves dry
Incessant is the rain for a selected few
While many an innocent flower-bed
Withers without a drop.*

Dramatists, novelists and short story writers "Square" met were likewise preoccupied with caste, class and other social problems. The women in particular have been writing about their disabilities imposed by tradition.

A sizable part of Dogri literature is now extant and Dogri writers are pressing for their language a place in the sun-inclusion in the Eighth Schedule, the setting up of Dogri departments in Jammu and Himachal Universities and free growth of Dogri uninhibited by "political, emotional and semantic controversies."

DOGRI RICH IN CONTENT

—YOJANA, Nov. 29, 1970

The Dogras, living in the picturesque north-western Himalayan region, have been known for their martial prowess and the contributions they made to the arts, particularly painting. Yet another aspect of their life is highlighted at a three-day All-India Dogri Writers' Conference being held in Delhi—it is their literature, both folk and modern. Dogri or Dogri-Pahari, as some may call it, has by the virtue of its literary output during the last three decades or so, earned for itself the status of a language. Its modern literature as compared to other regional languages, may not be voluminous, but is rich in content.

There is a long, though discontinuous, history of Dogri literature. Dogri is claimed to have originated from a Prakrit namely Dhakka or Takka and is greatly influenced by Saurseni. Philologically, Dogri occupies a place of importance among the Indo-Aryan family which retains some oblique strains of its neighbourly speeches of Austro-Dardic origin.

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DOGRA HIMACHAL SANSKRITI SANGAM

Memorandum

Transfer of geographically contiguous Areas in Punjab to the Union Territory of Himachal Pradesh on the basis of cultural and linguistic affinity, and facility of communication.

Whereas the Dogra Himachal Sanskriti Sangam, New Delhi, is a Society formed at the Capital and is devoted to cultural and linguistic aspirations of the Dogra-Pahari people; and

Whereas the Government of India in their Resolution dated the April 23, 1966 have decided to reorganise the territories comprised in the present state of Punjab on a linguistic basis, so as to constitute two new States, namely, a Punjabi Suba and a Haryana Prant, after transferring to Himachal Pradesh such of the contiguous areas which have affinities with that Union territory; and

Whereas the Punjab Boundary Commission has accordingly to indicate *inter alia* the boundaries of the areas which are contiguous to Himachal Pradesh and have linguistic and cultural affinities with that territory, taking into account various other relevant considerations, such as administrative convenience and economic well being, geographic contiguity and facility of communication;

Now, when a rational redistribution of this part of the country has been decided upon, we in the Sangam would like to submit to the Commission certain important factors as regards this Dogra-Pahari region. For, it is essential to keep in view that besides the Punjabi-speaking and the Haryana people of the plains there is also a great community of the Dogra-Pahari people. They are linguistically, ethnically and culturally a distinct society, with a hoary past. Their regional home is defined clearly by their traditions as well as by their geographical position. Their traditions of material prowess are as equally renowned and distinctive from

those of the people of the plains as their world famous cultural heritage which manifested itself through Pahari Paintings, Pahari Music and Pahari folk-lore. So is their way of life, their social fabric, their belief as well as thought. It is, therefore, not only an emergence of the Punjabis or the Haryana people, but also of the Dogra-Pahari people as a national community.

The fundamental question before the Commission, therefore, is not only to bring about unity of the Punjabis or the Haryana people but also of the Dogra-Pahari people. Since this is the touch-stone on which the Commission's recommendations will be tested, the Dogra-Pahari people will be anxiously expecting that the Commission would recommend a demarcation by giving a touch of finality to provide for the unity of the Dogra-Pahari people, and not merely make adjustments to placate those who are more vocal in their demands in comparison to the Dogra-Pahari people.

It is feared that if certain Dogra-Pahari pockets are kept in the Punjabi Suba, these will become a source of future inter-state friction rather than centres of a friendly, co-operative and a good neighbourly relations. It is, therefore, necessary to ensure that the unity of the Dogra-Pahari people on the periphery of the plains of the Punjab is not sacrificed and that in the best interest of all concerned, the dividing line is so adopted that it leaves no scope for any change in the future.

As we see it, the Boundary Commission's task, in so far as the hill people are concerned, is two-fold, firstly, that the areas for merger with Himachal Pradesh have to be determined, and secondly, that an inter-state

border has to be fixed with the Punjabi Suba or the Haryana Prant. In regard to the first problem, it is needless to add that the Commission has hardly any choice in the case of the following valleys, or for that matter any difficulty in coming to a conclusion that they should belong to Himachal Pradesh :—

- (1) Lahaul and Spiti District;
- (2) Kulu District;
- (3) Kangra District;
- (4) Simla District;
- (5) Pathankot Tehsil of Gurdaspur District;
- (6) Unna Tehsil of Hoshiarpur District;
- (7) Nalagarh and Kalka Tehsils of Ambala District.

It may be seen that all these valleys, geographically mountainous, sub-mountainous, Kandi tracts or the foot-hills together go to form the land of the Dogras, the loyal sword-arm of India. All these areas are already having a separate allocation for purposes of the Third Five Year Plan; these are administered by a separate Commissioner for hill Areas; and have also a separate representative advisory committee. The principles of administrative convenience and economic well-being are thus already fulfilled in the case of these areas, even according to the existing arrangements. By unifying this region with Himachal Pradesh, it will thus give a measure of unity of purpose to the development plans and a uniform methodical approach to improve the lot of the people.

Besides these cultural, linguistic or economic considerations, we must also emphasise the military necessities, the foremost of which is recruitment; military service fulfils with pride an occupational and professional need of our people which requires to be strengthened by a feeling of unity. Similarly, the strategic problems of this hill region need to be suitably dealt with by a viable State on the one hand and the military authorities on the other. It is relevant to mention here that the people of all these areas are commonly known as Dogras or Paharis, and are recruited in the Army as Dogras. This is an important factor proving their distinct entity. It would have been a matter of great satisfaction both from the cultural and the defence points of view if this reorganisation of territories had included Jammu province as well as, it is not in the best interests of the nation that all the connected questions are not solved at one

time. The emergence of a big State like this would not only serve the cultural and economic needs but also assist in the recruitment and training programme for the defence force and a single civil authority over Himachal will also allow of maintenance of a better and effective liaison with the Defence authorities.

The problem of reorganisation of this part of the country so as to separate the Dogra-Pahari areas is a legacy of the medieval period following anarchy in the Punjab, which was succeeded by certain hill territories being annexed to Lahore early in the 19th century and later on by the annexation of the Punjab by the British in 1846. It is a truism that the problems of these hill people were not solved by the manner they were dealt with during the last two centuries, but in a democratic country by giving them a separate Statehood they may become a real source of strength to the Nation. It is, therefore, in the fitness of things that no new Pahari pockets are created and no existing Pahari enclaves are tagged on to the plains.

The Sangam also feels that it would be wrong to demarcate the boundary of Himachal literally over the hills, for, two basic considerations. Firstly, that a sizable community of the Dogra-Pahari people is concentrated at the various supply points along the hills, whose economy is dependent upon these points, and we consider that such towns along the foot hills in the adjoining plains should not be given over to the new States of the Punjab simply on the ground that the Punjabi speaking population might be somewhere in a majority. These towns, it may be noted, do not play any part for the people of the plains but they play a vital role for the hill region. The economy of the hill-people cannot obviously be disrupted and allowed to be at the mercy of exploiting towns elsewhere. The Government of Himachal should have obviously a better claim to these on grounds of economic dependence rather than purely on linguistic basis. We do hope that since the livelihood of the people of these towns in the plains is dependent on the hill people these townfolk too would naturally like to opt for Himachal. If this matter is not considered in this spirit, it is likely that these towns which have no place in the life of the Punjab plains, will eventually be disinhabited and yield to new towns which might spring up in the Himachal territories.

Another important matter is that entire northern India like any other part of India or of the world, is generally speaking bilingual. In so far as the hill people are concerned they have thus attained not only a measure of speaking knowledge of Hindi or Punjabi besides their mother tongue, but the Punjabi-speaking people do not have this much adaptability. A question would thus arise whether the people of a place along the Punjab plains are to be counted for Punjabi Suba or for Himachal. The Sangam is of the view that the catholicity shown by the hill people in having learnt Punjabi or Hindi should not be exploited to their disadvantage. As Indians first, we should as a matter of principle, encourage bilinguism and thus bring about unity of the peoples of India rather than think of languages as barriers. We, therefore, submit that wherever the people in the area under reference are bilingual and Dogri-Pahari is one of the languages spoken, the territory should go to Himachal.

Since one of the terms of references of the Commission is to base its recommendations on the basis of the 1961 Census, a point also emerges about the real worth of this Census as a scientific document for purposes of the task of the Commission. To be brief, we can say, that whereas the people in the plains had returned their languages as Punjabi or Hindi, the Dogri Pahari dialects have not been suitably reflected. It is most likely that the Pahari residents in the plains were equally swayed by the communal feeling and they too recorded Hindi as their language, as they did so in 1941, when the Hindi-Urdu controversy was at its height in the Punjab. The Pahari people have, therefore, been at a great disadvantage in that their position, especially in the areas where the boundary has really to be demarcated, was not clear in the Census Reports. We feel, that in all such places and areas which are geographically contiguous to the hills, wherever Hindi is the majority language shown in the census, these areas should be construed as Dogri-Pahari speaking areas.

Whereas one of the terms of reference of the Commission is to demarcate the Punjabi speaking areas, the Sangam is also very much interested to know as to what would be the Commission's view as to the definition of Punjabi. In the 1961 Census Report a chapter from the 'ancient' Linguistics Survey of India by Grierson has been included which has not

only become highly controversial for its unscientific views and its self-contradictions, as also the views of a modern linguist, namely, Shri Nigam, whose views are diametrically opposed to those of Grierson. The Sangam has, therefore, its own misgivings that if the old views of Grierson are taken into account by the Commission, it will be a great injustice to the Dogri-Pahari speaking people. According to the modern researches, the Punjabi is a language different from the Dogri-Pahari language. Fortunately we have in our midst still living one of the greatest modern linguists of the world, namely Padma Shri Dr Sidheswar Varma, who has studied the Dogri-Pahari group of language throughout his life. He is of the considered view that Punjabi cannot claim to be the language either of Kangra or of Jammu on the basis of a superficial point that they possess a common vocabulary, because vocabulary is in fact shared by entire northern India. Since the Commission is functioning at Chandigarh, the Sangam would suggest the Commission may like to meet Dr Varma, for an exchange of views on the subject, before adopting any working principle. Similarly, there is also another great scholar, Dr Gauri Shankar, who is also residing at Chandigarh, and can be usefully consulted by the Commission. Only when the Commission is fully enlightened on the definition of 'Punjabi' and 'Dogri-Pahari' that it will be possible for it to go ahead constructively in framing its views. The Sangam had also an occasion to prepare a paper on the subject, and a copy of the same is also enclosed. (It is regretted that more copies of this are not available at present and these are now being printed shortly).

In conclusion, we are of the considered opinion that the Himachal border with the Punjabi Suba should roughly run along the following line, *including* the towns which are mentioned for it:—

NARAINGARH	GARHSHANKAR
(S-W of Nahan)	HOSHIARPUR
CHANDIGARH	DASUYA
MIANPUR	GURDASPUR
RUPAR	Thence to the RIVER RAVI
BALACHOR	

The Sangam is also of the considered view that no political or religious considerations should be attached to the issue of demarcation of the boundaries of Himachal Pradesh with Punjabi Suba or Haryana Prant, and that the problem of marginal areas is not

settled to the detriment of the just and fair claims of the Dogra-Pahari people, who are not viewing the reorganisation with an agitational approach.

It may also be emphasised that Shakargarh Tehsil (since gone over to Pakistan) comprised of a Dogra Hindu population, which had come over to the Gurdaspur side and is now scattered over there in the countryside. We feel that since they may have given their language as Hindi, they should be treated as people for Himachal, as all their ties are with the hill people. Similarly, in Hoshiarpur and in Ambala Districts, the areas along the hills have age old social and cultural ties with the people of the hills, besides being contiguous, and it may be wrong to misunderstand their bilingual characteristic. It is also needless to add that the entire Simla District, as well as its surrounding areas which sprawl forward from

Sirmur in the east to Gurdaspur in the West, form part of Himachal, geographically, culturally and linguistically, and these have of necessity to be placed in one state. If this broad idea is not accepted, the result would be that Himachal Government will have no means to connect the territories at its base either through rail or road and shall have to remain at the mercy of the states in the plains of the Punjab, who would have no reason to look after the interests of the people in another state.

In the end, the Sangam prays that the Commission should recommend the grouping of the entire hill territories without exception and also allow a margin of about 25 miles along with the plains of the Punjab as this belt is in every respect a part of the Dogra Pahari region, and a necessity for the maintenance of its communication.

New Delhi
May 7, 1966

U. C. Dubey
Major General (Retd.)
PRESIDENT
Dogra Himachal Sanskriti Sangam

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डोगरी को मान्यता देने के लिए लोकसभा को

२३ दिसम्बर, १९६७ को प्रस्तुत याचिका

(हिंदी रूपान्तर)

डोगरा-पहाड़ी क्षेत्र के लोगों के सांस्कृतिक संगठनों की ओर से मेजर-जनरल (अवकाशप्राप्त) यू० सी० दुबे और अन्य व्यक्तियों की विनम्र याचिका। प्रस्तुत करती है :

भारत एक बहुभाषी देश है और इसके संविधान ने अपने अनुच्छेद ८ में देश की पंद्रह भाषाओं को मान्यता देकर अत्यधिक लोकतंत्रीय परम्परा प्रकट की है।

२. डोगरी भाषा अथवा पहाड़ी, जैसा कि कुछ इसे कहते हैं, और जो उत्तर-पश्चिमी हिमालय क्षेत्र के अत्यधिक प्राचीन और विस्तृत क्षेत्र में बोली जाने वाली भाषा है, दक्षिण-पूर्व में पुंछ (जम्मू-कश्मीर राज्य) से लेकर सिरमौर (हिमाचल प्रदेश) तक के ३३,००० वर्गमील से अधिक के क्षेत्र में रहने वाले ४० लाख से अधिक लोगों की भाषा है। ये लोग इस भाषा का प्रयोग केवल बोल-चाल के लिए ही नहीं बल्कि साहित्यिक अभिव्यक्ति के लिए भी करते हैं। लेकिन इसे संविधान के उक्त अनुच्छेद में अपना उचित स्थान नहीं मिला है। इस मान्यता के अभाव में डोगरा लोग, जिनका देश की सेनाओं में गौरवयोग्य योगदान रहा है, यह अनुभव करते हैं कि उनके साथ भेदभाव बरता गया है और अन्य देशवासियों को देश के राष्ट्रीय जीवन, आर्थिक विकास, सामाजिक और सांस्कृतिक उन्नयन के जो समान अवसर उपलब्ध हैं, वे उनसे वंचित हैं।

३. यद्यपि पंद्रह क्षेत्रीय भाषाओं को संविधान के अनुच्छेद ८ के अन्तर्गत मान्यता दी जा चुकी है और जिसके आधार पर उन्हें राज्य के संरक्षण के अन्तर्गत विकास और उन्नति के अवसर मिले हैं, डोगरी पीछे रह गई है। समय के साथ-साथ वे लोग भी जिनकी भाषा डोगरी है, उस कानून के शिकार बन गए हैं जिसने केवल देश के राष्ट्रीय जीवन से अलग-थलग ही नहीं किया बल्कि राज्य से संरक्षण प्राप्त करने के उनके अधिकार को सीमित भी बना दिया। यह पूरी तरह से प्रतिगामी सामाजिक स्थिति है और भयंकर भेदभाव के अलावा अन्य कुछ नहीं है।

४. डोगरा-पहाड़ी क्षेत्र के उत्तर और दक्षिण, दोनों क्षेत्रों में रहने वाले लोगों की मातृभाषा अर्थात् कश्मीरी, जिसके बोलने वालों की संख्या डोगरी से कम है, और पंजाबी जो डोगरी से अधिक प्राचीन भी नहीं है, भारत के संविधान के आठवें अनुच्छेद में वर्णित राष्ट्रीय भाषाओं में शामिल की जा चुकी है। इस प्रकार डोगरी भाषी क्षेत्र में रहने वाले लोग ही बहुत पीछे रह गये हैं।

५. इस याचिका के प्रस्तुतकर्ता यह निवेदन करना चाहते हैं कि यह क्षेत्र छोटा नहीं है। इसके अन्तर्गत जम्मू-कश्मीर राज्य का जम्मू प्रान्त, केन्द्र-शासित हिमाचल प्रदेश और पंजाब के गुरदासपुर और होशियारपुर जिलों के इससे लगने वाले क्षेत्र इसके अन्तर्गत आते हैं। ये लोग, पड़ोसी भाषायी समुदायों से राजनीतिक और साम्प्रदायिक सम-सम्बन्धों के बारे में कठिनाई अनुभव करने के अलावा निरन्तर इस भय के अन्तर्गत रह रहे हैं कि इनका सांस्कृतिक, साहित्यिक और भाषा की दृष्टि से ह्रास होता जाएगा क्योंकि उनकी मातृभाषा का भारत के संविधान में उल्लेख नहीं हुआ है। यह ऐसी स्थिति है जिसके कारण डोगरा पहाड़ी लोगों के मन में निराशा की गहरी छाया फैल रही है। लेकिन इन लोगों के हृदय भी प्रसन्नता से भर सकते हैं यदि उनके लोकतंत्रीय जन्मसिद्ध अधिकार को पूरा किया जाए और संसद उनकी मातृभाषा डोगरी के (अन्य भाषाओं के साथ) समानता के अधिकार को स्वीकार करे।

६. क्षेत्रीय और राष्ट्रीय दोनों दृष्टियों से डोगरी भाषा एकता को बढ़ाने वाली महान शक्ति है। अनेक पहाड़ी (पश्चिमी) बोलियों के मध्य जिन्हें उनके इलाकों के प्रमुख स्थानों के नाम से अभिहित किया जाता है, डोगरी स्तरीयकरण का आधार और साहित्यिक अभिव्यक्ति का माध्यम प्रस्तुत करती है। इन बोलियों के सन्दर्भ में डोगरी की ठीक वही स्थिति है जो 'हिन्दी' के अन्तर्गत आने वाली विभिन्न बोलियों के सम्बन्ध में 'खड़ी बोली' की है। इस प्रकार यह डोगरा-पहाड़ी लोगों की जन्मभूमि की सर्वमान्य भाषा है। थोड़े से शब्दों में बहुत कहने की क्षमता

इसका स्वभावगत गुण है और यह गठन की दृष्टि से भी अपनी पड़ोसी भाषाओं से भिन्न है।

७. डोगरी और इसकी विभिन्न पहाड़ी बोलियों अथवा जन-भाषाएं अत्यधिक प्राचीन हैं क्योंकि आधुनिक भाषाशास्त्रियों के अनुसन्धान ने यह सिद्ध कर दिया है कि इसमें आर्यों के आगमन से पूर्व प्रयुक्त और प्रागैतिहासिक (जैसे आस्ट्रो-दादिक) शब्दों का प्रभाव काफी मात्रा में मौजूद है। इसके साथ ही इसका अपनी पड़ोसी भाषाओं तथा संस्कृत ये घनिष्ट सम्पर्क भी समाप्त नहीं हुआ। महान भाषाशास्त्री पद्मभूषण डा० सिद्धेश्वर वर्मा ने प्रामाणिक रूप से कहा है कि "डोगरी सीमान्त क्षेत्र की एक स्वतन्त्र भाषा है और इसे किसी भाषा की बोली नहीं कहा जा सकता"।

८. डोगरी की अपनी लिपि थी जिसे टाकरी कहा जाता था और हाल तक इसका उपयोग पहाड़ी क्षेत्र में व्यापार और पत्र-व्यवहार के लिए किया जाता था। इस क्षेत्र की भूतपूर्व रियासतों में इसका उपयोग सरकारी कार्यों के लिए भी होता था। चम्बा और जम्मू-कश्मीर रियासतों ने इस लिपि में डोगरी साहित्य प्रकाशित करने के लिए छापेखाने लगाए थे और उन्होंने इसकी वर्णमाला को देवगांगरी वर्णमाला के समीप लाने का भी प्रयास किया था। इस लिपि में अनेक शिलालेख, पाण्डुलिपियां और सरकारी दस्तावेज देश के विभिन्न संग्रहालयों और अन्य संग्रहों में उपलब्ध हैं।

९. डोगरी भाषा का यह नाम इस क्षेत्र के लोगों के नाम के आधार पर पड़ा और इसी प्रकार इसकी लिपि ने भी एक अन्य प्राचीन जाति-टक्क—के नाम पर ही यह नाम ग्रहण किया था। महान गुप्त सम्राटों के स्वर्ण-युग में टक्क राजाओं का शासन मध्य पंजाब तक कायम था। इसने अंशतः पंजाबी और डोगरी के पारस्परिक प्रभाव का कारण स्पष्ट हो जाता है। १,००० वर्ष पूर्व संस्कृत वैयाकरणों को इस नाम की एक प्राकृत का भी ज्ञान था। यद्यपि टाकरी लिपि पूरी तरह से लुप्त नहीं हुई है, पर आधुनिक डोगरी लेखक इसके स्थान पर देवनागरी का प्रयोग कर रहे हैं। इस प्रकार डोगरी, राष्ट्रभाषा हिन्दी का सन्देश इस सुदूर क्षेत्र में पहुँचा रही है। आपके विनम्र याचिका-प्रस्तुतकर्ता यह समझते हैं कि डोगरी को यथाशीघ्र मान्यता देने से हिन्दी के प्रसार और समृद्धि में योगदान मिलेगा जिसका निर्देश संविधान के अनुच्छेद ३५१ में दिया गया है।

१०. सदियों के निरन्तर व्यवहार के कारण डोगरी अपनी पड़ोसी भाषाओं की होड़ का सामना कर सकी है और इसके बावजूद तथा पिछले दो अथवा तीन दशकों में इसने जो उन्नति की है, उसके बावजूद इसे एक राष्ट्रीय भाषा के रूप में मान्यता

नहीं दी जा रही है। आज डोगरी में, देवनागरी लिपि में मुद्रित पर्याप्त आधुनिक साहित्य उपलब्ध है और इसे देश की अनेक क्षेत्रीय भाषाओं के साहित्य के समकक्ष रखा जा सकता है। डोगरी ने भी प्रतिभाशाली कवियों, उपन्यासकारों, कहानी लेखकों और नाटककारों को जन्म दिया है जिन्हें जनसामान्य का संरक्षण प्राप्त है और वे किसी भी रूप में अन्य भाषाओं के अपने समकालीन लेखकों आदि से कम लोकप्रिय नहीं हैं।

११. जम्मू-कश्मीर के संविधान में डोगरी को मान्यता दी गई है और हाल में यह निर्णय किया गया है कि स्कूलों में इसे शिक्षा के माध्यम के रूप में लागू किया जायगा। पिछले कुछ वर्षों से जम्मू-कश्मीर विश्वविद्यालय डोगरी भाषा की परीक्षाएं ले रहा है, लेकिन भारत के संविधान में डोगरी को सम्मिलित न किए जाने के कारण राज्य के बाहर बड़ी संख्या में रहने वाले डोगरी भाषी लोगों को इस बुनियादी लोकतंत्रीय सुविधा से वंचित रहना पड़ रहा है।

१२. इसकी अन्तर्निहित शक्ति और निरन्तर बढ़ती लोक-प्रियता को ध्यान में रखते हुए जम्मू-कश्मीर की कला, संस्कृति और भाषा अकादमी ने हाल ही में डोगरी भाषा का वृहद इतिहास, एक आधुनिक व्याकरण प्रकाशित किया है। इसने डोगरी का अधुनातन शब्दकोश भी प्रकाशित करने का निश्चय किया है। रवीन्द्रनाथ ठाकुर की जन्म शताब्दी के अवसर पर रवीन्द्रनाथ की प्रसिद्ध रचनाओं का अकादमी ने डोगरी में अनुवाद कराया। भगवद्गीता, रामायण, न्यू टेस्टामेंट जैसे धार्मिक ग्रन्थों और अनेक संस्कृत गौरव ग्रन्थों का भी डोगरी में अनुवाद कराया गया है। इसका उपयोग आकाशवाणी अपने समाचारों और सांस्कृतिक प्रसारणों में भी करता है, यद्यपि यह बहुत सीमित होता है। डोगरा-पहाड़ी संगीत देश के लोकसंगीत में मधुरतम है।

१३. इन उपलब्धियों, बोल-चाल की भाषा के रूप में अपनी मधुरता और बदलती हुई परिस्थितियों के अनुरूप अपने भीतर परिवर्तन लाने तथा अन्य भाषाओं के उपयोगी शब्दों को आत्मसात् करने की अपनी क्षमता के कारण डोगरी, डोगरा-पहाड़ी लोगों के उस मूल्यवान् अंशदान की प्रेरणा रही है जो डोगरा-पहाड़ी लोगों ने ललित कलाओं और युद्धकला में किया है। पहाड़ी चित्रकारी को संसार भर में महत्व दिया जाता है और डोगरा-पहाड़ी भाषी लोगों की रीतिक परम्परा तथा देश की सेनाओं में इनके योगदान की बात किसी से छिपी नहीं है।

१४. इस समृद्ध परम्परा ने, जैसा कि स्वाभाविक है, डोगरा लोगों के मन में अपने देश और जाति के प्रति गर्व का भाव जगाया है। लेकिन जब देश के संविधान में डोगरी को स्थान नहीं मिला तो उन्होंने स्वयं को उपेक्षित और अपमानित अनुभव किया क्योंकि

उनकी भाषा को वह स्थान नहीं मिला है जो उसे उन समस्त जात मानकों के अनुसार मिलना चाहिए था, जिन्हें वह पूरा करती है। डोगरी भाषा में वे सब गुण हैं जो एक स्वतन्त्र भाषा में होने चाहिए। अतः इस आधार पर इसे संविधान में स्वीकृत पंद्रह भाषाओं की तरह ही यह स्थान मिलना चाहिए था। लेकिन यह न होने पर केवल यही नहीं लगता कि डोगरी का बहिष्कार किया गया है, बल्कि यह भी अनुभव होता है कि यह भाषा बोलने वालों को भी संविधान ने त्याग दिया है और इस प्रकार साहित्य, शिक्षा संस्कृति और प्रशासन के क्षेत्र में अपनी महत्वाकांक्षाओं को साकार करने के लिए इनके पास कोई स्थान नहीं रहा।

१५. अतः इस याचिका के प्रस्तुतकर्ता विनम्रतापूर्वक यह अनुरोध करते हैं कि डोगरी लोगों को अधिकार मिले जो अन्य क्षेत्रों के लोगों को मिल चुका है। डोगरी-पहाड़ी लोगों की भाषा को यह स्थान न मिलने के कारण इन लोगों के सांस्कृतिक प्रतिनिधियों के नाते यह हमारा कर्तव्य है कि हम इस महान सदन का ध्यान इस ओर आकृष्ट करें ताकि संविधान के आठवें अनुच्छेद में यथाशीघ्र डोगरी को स्थान देकर इस क्षति को पूरा किया जा

सके। यह मामला केवल बौद्धिक विचार-विमर्श का ही नहीं है बल्कि भावनात्मक और बौद्धिक दोनों प्रकार का अनुभव और सब लोगों के समान रूप से न्याय प्राप्त करने के अधिकार का है। इसी के आधार पर बहुजातीय और बहुभाषी देश को एकता के सूत्र में बद्ध राष्ट्र में परिवर्तित किया जा सकता है। भारत के संविधान की रचना सब लोगों को समान अवसर की प्रबुद्ध भावना के आधार पर हुई थी और हम इसके पवित्र नाम पर इस माननीय सदन से डोगरी-पहाड़ी लोगों के साथ समान आचरण और समान व्यवहार की मांग करते हैं तथा यह अपेक्षा करते हैं कि इनकी भाषा को भी अन्य लोगों की तरह संविधान में स्थान दिया जाएगा।

और उक्त बातों को ध्यान में रखते हुए इस याचिका के प्रस्तुतकर्ता प्रार्थना करते हैं कि श्री इन्द्रजीत मल्होत्रा ने लोकसभा में जो संविधान (संशोधन) विधेयक, १९६७ (आठवें अनुच्छेद का संशोधन) प्रस्तुत किया है, उस पर यथाशीघ्र विचार हो,

और इस याचिका के प्रस्तुतकर्ता अपना कर्तव्य समझ यह याचिका सदन के समक्ष प्रस्तुत करते हैं।

क्रम संख्या	याचिका प्रस्तुतकर्ताओं के नाम	पूरा पता	तारीख सहित हस्ताक्षर
१.	मेजर-जनरल यू० सी० दुबे (अवकाशप्राप्त)	प्रधान, डोगरी हिमाचल संस्कृति संगम ३ ई०२, भण्डेनालान एकस्टेंशन, नई दिल्ली	
२.	श्रीमती शकुन्तला सरन	प्रधान, डोगरी मण्डल दिल्ली (रजि०), १३१, जोर बाग, नई दिल्ली	
३.	श्री दयाराम शास्त्री	प्रधान, हिमाचल भ्रातृ मण्डल (रजि०), ६५६०।६, देवनगर, नई दिल्ली	
४.	श्री शालिग्राम शर्मा	प्रधान, कांगड़ा जन सुधारक सभा (रजि०), एफ-१०१, मोती बाग, नई दिल्ली	
५.	श्री दुलो राम शर्मा	प्रधान, कांगड़ा सभा (रजि०), ई-८०, नेताजी नगर, नई दिल्ली	
६.	श्री सी० डी० खन्ना	प्रधान, कांगड़ा सेवक सभा (रजि०), ६७, वेयर्ड रोड, नई दिल्ली	
७.	श्री कैप्टन दीवान सिंह	प्रधान, अमर क्षेत्रीय राजपूत सभा, राजनिलक रोड, जम्मू	
८.	श्री श्याम लाल शर्मा	प्रधान, डोगरी ब्राह्मण प्रतिनिधि सभा, परेड ग्राउण्ड, जम्मू	
९.	श्री अनन्त राम शास्त्री	प्रधान, डोगरी मण्डल, पक्की ढक्की, जम्मू	
१०.	श्री आर० एन० शास्त्री	प्रधान, डोगरी रिसर्च इंस्टीट्यूट (रजि०), रघुनाथ बाजार, जम्मू	
११.	श्री डी० सी० प्रशान्त	प्रधान, डोगरी संस्था, पक्का डंगा, जम्मू	

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आभार

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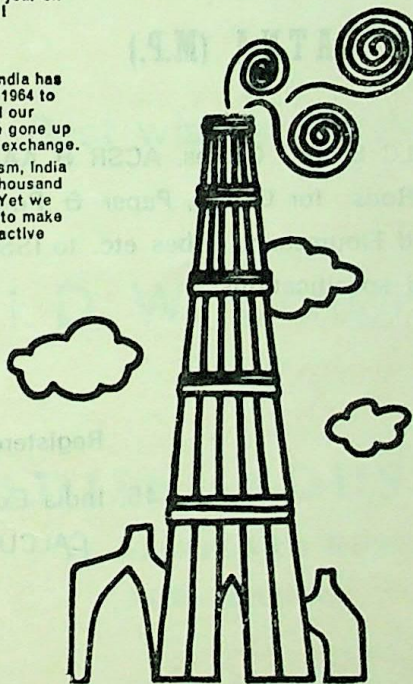
Nothing but broad-based public participation. And enough of what is known as the 'infrastructure' : hotel accommodation, transport facilities and tourist amenities. For instance, the city of Bangkok alone has more hotel beds suitable for tourists than the whole of India !

And when the Jumbo jets come, bringing many thousand more visitors our way, we shall need all these amenities in far greater measure.

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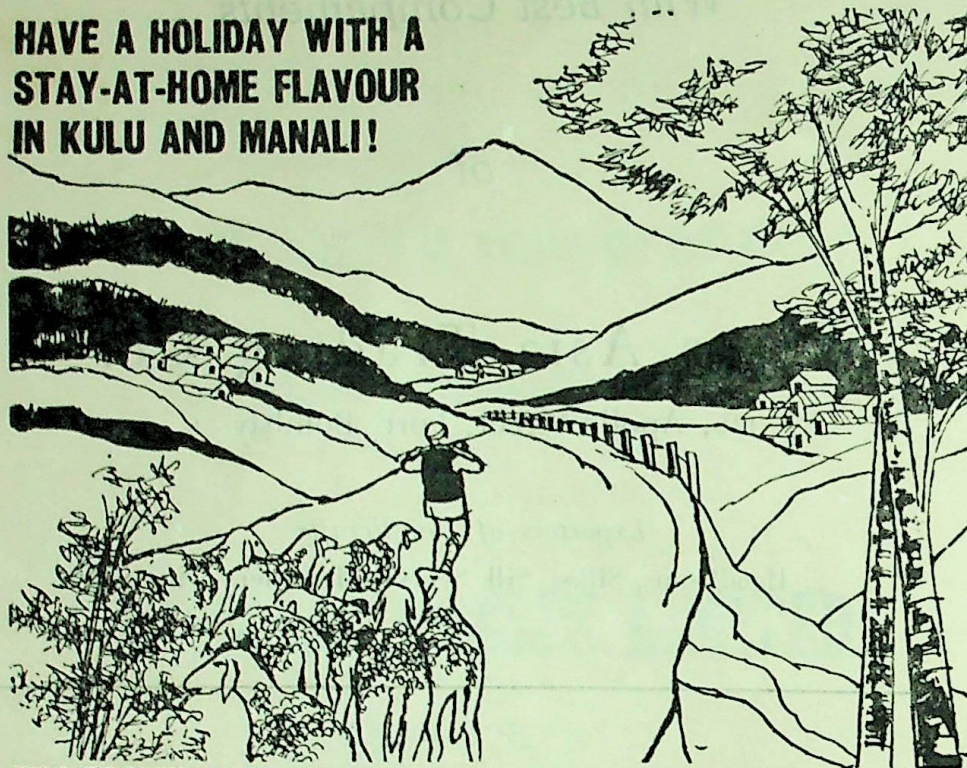
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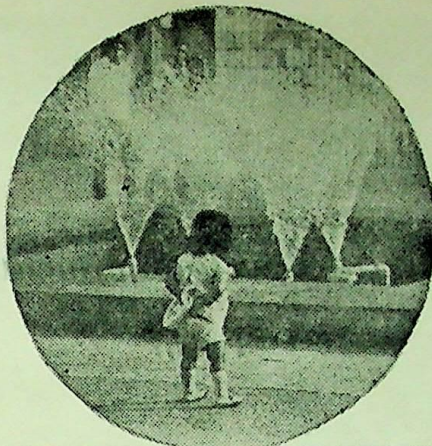
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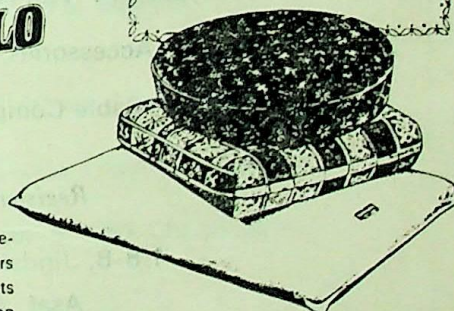


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- Jammu & Kashmir abounds in perhaps the most beautiful spots of scenic splendour and tourist attraction in the entire country. Kashmir has been acclaimed as a paradise and offers opportunities for the lovers of nature, for savants and seekers after spiritual peace, for trekkers, mountaineers and holiday makers, anglers and game hunters.
- The number of tourists visiting the State has been steadily increasing with the expansion in amenities being provided for them. While in 1965-66, 43,000 tourists visited Kashmir Valley and 1,80,000 came to Vaishnodevi in Jammu, the corresponding figures for the year ending 1969 were 1,07,000 and 2,74,000 respectively.
- Plans for developing tourist resorts of Gulmarg, which offers unique opportunities for winter sports, are already under way.
- Jammu and Kashmir is also known the world over for its handicrafts, its silk and its fruits.
- Investment made since the beginning of the First Five Year Plan upto 1970-71 is Rs 203.81 crore. The total outlay in the Fourth Plan is expected to be Rs 158.40 crore.
- The per capita income (on 1955-56 prices) rose from Rs 188/- in 1950-51 to Rs 299/- in 1968-69.
- Although in the industrial field, the State has suffered due to its age-old backwardness, its landlocked geography and poor communications, special efforts have been made to expand this sector. During the last two years 90 small industrial units were established. In the public sector industries the production rose from Rs 196 lakh in 1964-65 to Rs 296/- lakh in 1969-70. Several new industrial units involving a capital outlay of about Rs. 60 crore are conceived in the public sector as well as in

the private sector. Government have recently sanctioned a package scheme of incentives to attract investment by entrepreneurs for the establishment of industries in the State. For the development and expansion of handi-crafts special steps are being taken.

- By the end of 1968-69 about 1,11,000 acres of additional land had been brought under irrigation. The production of foodgrains rose steadily with the increasing use of fertilisers and high yielding seeds. The rise in foodgrains production in 1969-70 was 909 lakh quintals.
- The Area under horticulture expanded from 56,000 acres in 1964-65 to 1,00,000 acres in 1969-70. Fruit exports increased from about 3.39 lakh quintals in 1966 to 7.36 lakh quintals in 1969-70.
- Production of electric power increased from 4 MWs in 1951 to 40.35 MWs in 1969-70. Several power projects are now in hand. An additional power of 36 MW is expected during 1971, 21 MW more in 1973 and about 366 MW by about 1977. Arrangement and plans are meanwhile under way to fulfil the more urgent demands for power, by diesel generating sets.
- There are at present 876 doctors in the State against only 133 in 1947. The life expectancy in 1947 was 32 years. At present it is 50 years. Per capita expenditure on health has risen from 47 paise in 1947 to Rs 9.30 at present.
- Jammu and Kashmir is perhaps one of the few States in the country where education is free right from the kindergarden class to the post-graduate standard. About 87.30% of boys and 32.76% of girls in the age group of 6-11 are at present in school.

Issued by the Directorate of Information
Government of Jammu & Kashmir

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- Dormitory accommodation at Adhkuwari, a new double-storey Dharamshala with sanitary fittings is under construction at a cost of Rs. 3,60,000/-. Electric light is also being provided. Durries and blankets are available for free use.
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